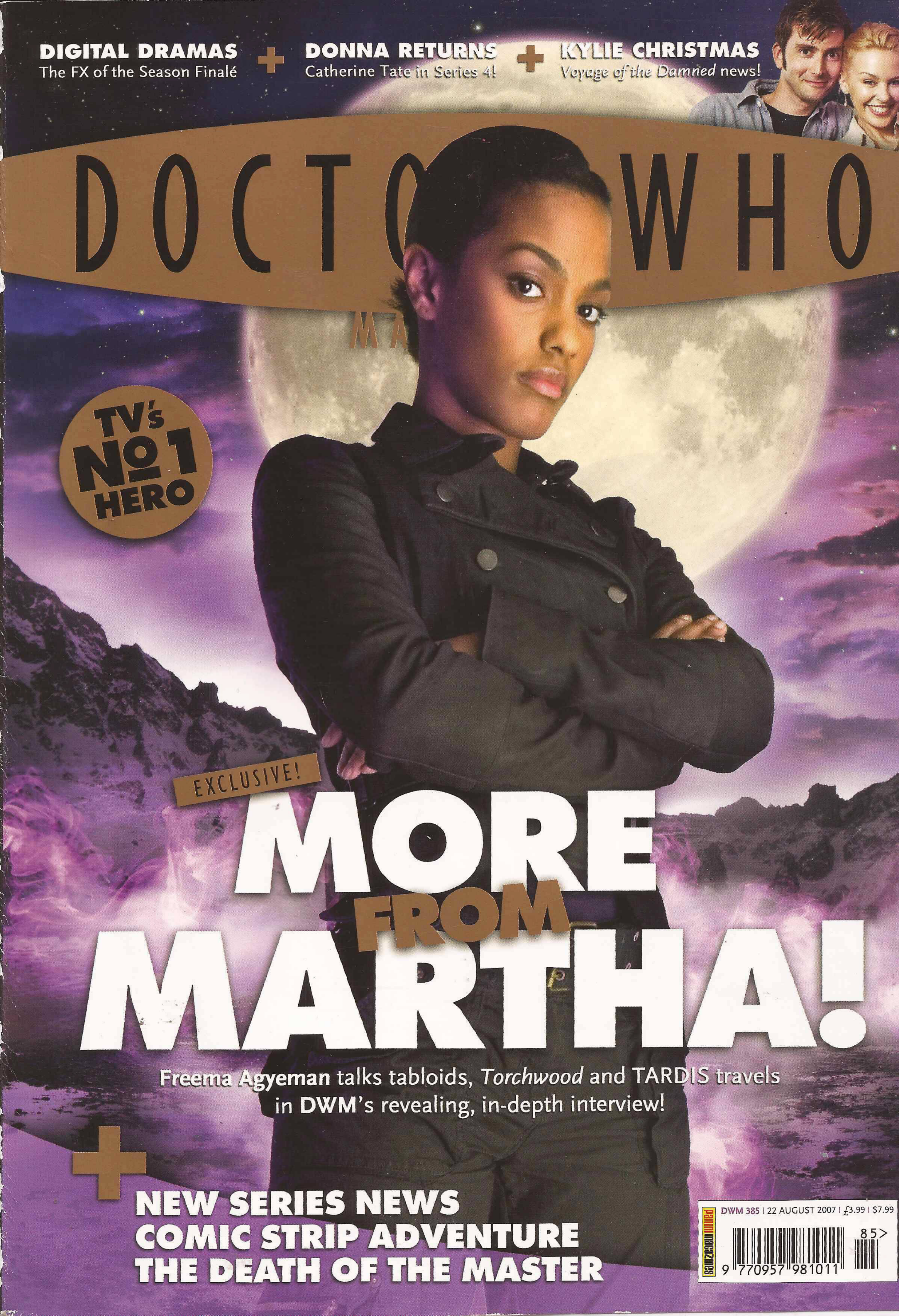
DIGITAL DRAMAS
The FX of the Season Finalé

DONNA RETURNS
Catherine Tate in Series 4!

KYLIE CHRISTMAS
Voyage of the Damned news!

DOCTO WHO
MA



EXCLUSIVE!

MORE FROM MARTHA!

Freema Agyeman talks tabloids, *Torchwood* and TARDIS travels in DWM's revealing, in-depth interview!

+

NEW SERIES NEWS
COMIC STRIP ADVENTURE
THE DEATH OF THE MASTER

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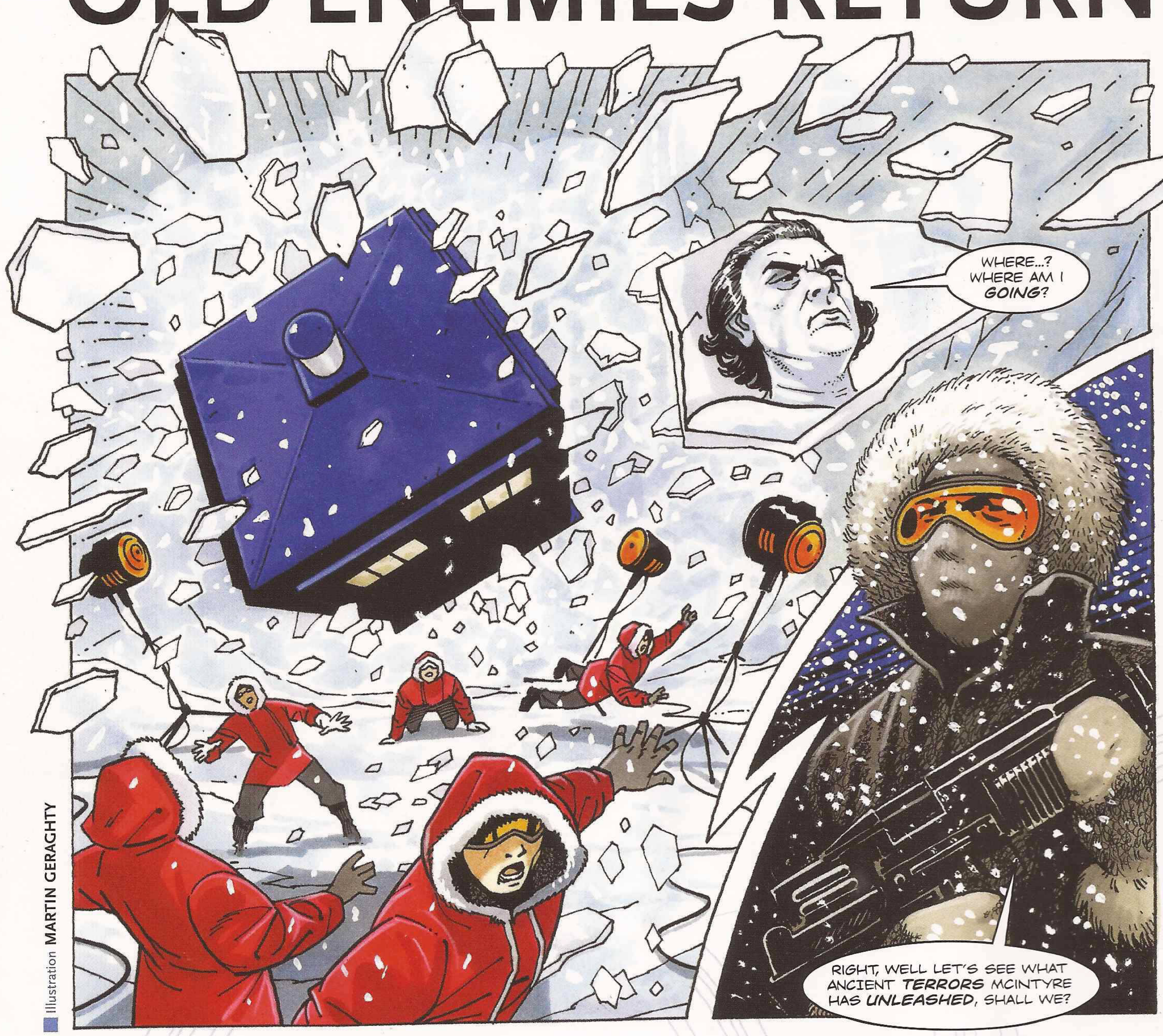
WHERE...? WHERE AM I *GOING*?
RIGHT, WELL LET'S SEE WHAT ANCIENT *TERRORS* MCINTYRE HAS *UNLEASHED*, SHALL WE?

Illustration **MARTIN GERAGHTY**

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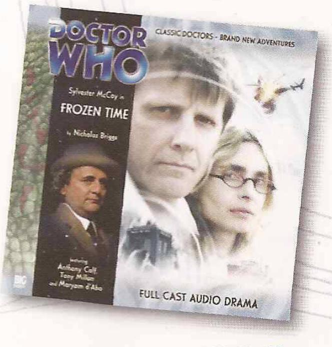
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PULL TO OPEN

> It'll be friends reunited in Series Four, but I should imagine the Doctor and Martha will be sizing each other up a bit...

DOCTOR·WHO MAGAZINE

Hola! And what a difference four weeks makes! If you've somehow managed to avoid all the big casting news, turn to page 4 RIGHT NOW. I'll wait.

[*Whistles patiently.*]

Back? Exciting stuff, innit? So, as we all look forward to the treats in store at Christmas and beyond, it's a chance for us to look back at the series just finished. And that means, of course, that we want your votes and views on Series Three in the annual *Season Survey*.

We always put a lot of thought into the poll form, so we thought we'd give you a few words of explanation. For example, this year we've added a new category for 'Best Prosthetic', as we've somehow cruelly overlooked Neill Gorton and his fantastic team in past surveys.

We also had a big long chat about the best way to measure your votes. Did we want your top three favourites? Or a vote on an episode-by-episode basis? We know that our adopted system won't please you all, but ultimately we decided to ask for your marks out of 10, story-by-story. So if you liked *The Family of Blood* more than *Human Nature*, you just have to tell us your overall score. It also means that we're counting *Utopia*, *The Sound of Drums* and *Last of the Time Lords* as one massive three-part epic, as none of the episodes are really 'complete' stories in their own right.

Next problem. Is John Barrowman really a guest star, or a returning regular? Ultimately we decided that we didn't want to snub John by leaving him off the Best Guest Actor list, so, for now, he's a guest star. Obviously this means that poor old David and Freema aren't eligible for the Actor and Actress gongs – but let's face it, the result would be a forgone conclusion if we allowed them on the list. And we know from your letters that you think they're both brilliant anyway!

So even if you think we should have adopted a *Eurovision*-style scoring system, we hope you'll forgive us – now get voting!

Tom

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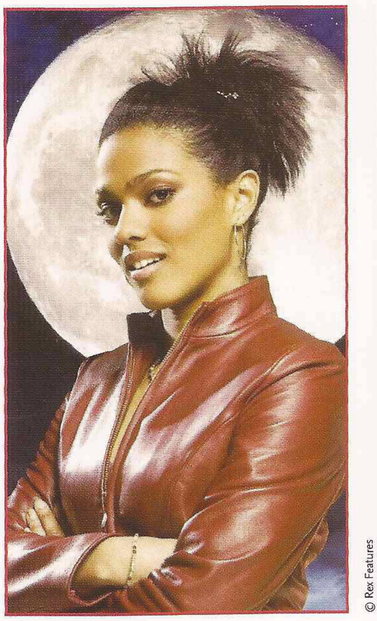
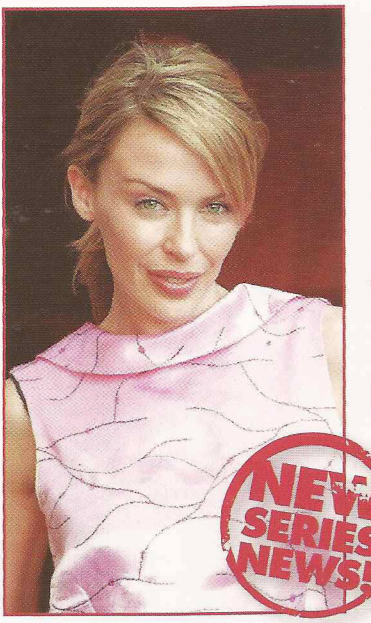
GALLIFREY **GUARDIAN**

ALL THE LATEST NEWS FROM THE WORLDS OF **DOCTOR WHO**...

All change in the TARDIS as Freema spins off, Kylie guests, and Catherine returns...

GIRLS GIRLS GIRLS!





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NEW SERIES NEWS!

It's been a busy month for *Doctor Who*, with the final episode of Series Three, *Last of the Time Lords*, broadcast to over 8 million viewers on 30 June (see *Public Image*, page 8), quickly followed by several major casting announcements for this year's Christmas Special and the 2008 series of the show.

MARTHA HEADS TO THE HUB!

As you'll have seen in the final minutes of *Last of the Time Lords*, Martha Jones has temporarily taken her leave of the Doctor, with a confident promise that he's not seen the last of her. You can find out more from actress **Freema Agyeman** herself, in our exclusive interview on page 12. Meanwhile, the BBC has officially confirmed that Martha will indeed make her return to the TARDIS partway through next year's series of *Doctor Who*.

Before that, Martha will be jumping ship to appear in three episodes of sister series *Torchwood*, which will see Freema reunited with her *Utopia*/*Sound of Drums*/*Last of the Time Lords* co-star John Barrowman as Captain Jack Harkness.

Doctor Who producer Phil Collinson tells **DWM**, "This has been planned for many months now – it's a relief that it's all out in the open, to be honest! But from the moment we decided to expand Martha's character, we've been cross-referencing schedules with the *Torchwood* production team, so that all our dates fit together. I've got wall-charts dating back to January – it's been so complicated! Freema's going to be busier than ever, but I know that she loves it!"

Freema herself says, "I can't wait to start filming on *Torchwood* and the new series of *Doctor Who*. It's a huge challenge for me and I'm delighted Russell [T Davies, showrunner] has decided to expand the character of Martha Jones."

Torchwood producer Richard Stokes tells **DWM**, "From the moment this was first proposed, I was so excited, because she's going to be such a brilliant addition to the Hub. And all credit to the *Torchwood* cast – they knew about this many months ago, and have kept the secret brilliantly. They're excited, and dying to welcome Freema on to the team. Her first appearance, in Block Three, has already started filming, and we had the readthrough for Martha Jones' first appearance on Wednesday 4 July. It was a triumphant return for Freema, back to Cardiff, and back to Upper Boat! The first rushes are in, and it's brilliant to see Martha with Jack again. But it's not plain sailing – there's trouble as soon as she walks through the door. As for why Martha's come to the Hub, and her role in the team... well, you'll just have to wait and see."

KYLIE GETS ON BOARD!

The first major piece of casting has been confirmed for this year's Christmas Special, *Voyage of the Damned*. Australian actress and singer **Kylie Minogue** will be joining David Tennant for the hour-long story, as Astrid, a waitress on board the *Titanic*.

Kylie says, "It is an incredible thrill to be joining David and the entire *Doctor Who* production team for this year's Christmas Special. *Doctor Who* enjoys a unique history and it is going to be very exciting to be a part of that."

Kylie first started acting when she was a teenager in the mid-1980s, appearing in Aussie soap operas *The Henderson Kids* (as Char Kernow) and, of course, *Neighbours*, where she shot to fame as Charlene Robinson *nee* Mitchell. In 1987 she turned to singing, topping the pop charts across the world with songs like *I Should Be So Lucky* and *The Loco-Motion*. Her pop career has thrived for 20 years, with more recent hits such as *Spinning Around* and *Can't Get You Out of My Head* helping to make her one of the most successful pop acts of all time.

Kylie has still found time for

4.X: VOYAGE OF THE DAMNED

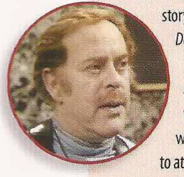
Written by......................RUSSELL T DAVIES
Directed by......................JAMES STRONG

The Doctor .... DAVID TENNANT
Astrid ....KYLIE MINOGUE
TX: Tuesday 25 December 2007

STOP PRESS

Just as this issue was going to press, the BBC released official confirmation of the actors joining David Tennant and Kylie Minogue for the 2007 Christmas Special.

The first confirmed guest actor is **Clive Swift**, who appeared as Mr Jobel in the 1985 *Doctor Who* story *Revelation of the Daleks* [left].



"It's a lovely part and I'll be working with Kylie Minogue, who I was introduced to at the readthrough, and David Tennant who is a terrific actor," Swift said.

With an impressive list of film and TV credits behind him, Swift is perhaps best known for his role as Richard Bucket in the BBC's 1990s sitcom *Keeping Up Appearances*.

Also appearing in *Voyage of the Damned* is actor **Geoffrey Palmer** [left], who previously appeared in 1970s stories *Doctor Who and the Silurians* and *The Mutants*. Geoffrey's son Charles, of course, recently directed four episodes of *Doctor Who* in the last series. Geoffrey, famous for his roles in the long-running BBC sitcoms *Butterflies* and *As Time Goes By* (with Dame Judi Dench), will play the captain of the *Titanic*.

Other confirmed cast members are **Gray O'Brien** (*The Queen*), **Debbie Chazen** (*The Smoking Room* and *Tittybangbang*, pictured left), **Clive Rowe** (*Tracy Beaker*), **Russell Tovey** (*The History Boys*), **George Costigan** (*The Long Firm*) and **Jimmy Vee** (The Moxx of Balhoon in *The End of the World*).

Contrary to tabloid reports, US actor Dennis Hopper will not be appearing. More news on *Voyage of the Damned* next issue.

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Freema Agyeman on her year as Martha, and moving to *Torchwood*...

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DWM goes on set to find out about the 'final' end of the Master...

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Russell T Davies is back to talk about future treats in *Production Notes*...

occasional acting roles, such as the 1989 movie *The Delinquents*, 1994's *Street Fighter*, the 1994 *Vicar of Dibley* Christmas Special, and the 2005 movie *The Magic Roundabout*.

Phil Collinson tells **DWM**, "This has been planned ever since the London Press Launch of Series Three, which Kylie's stylist Will Baker attended. He said that Kylie would love to have a part in *Doctor Who* – and it's not wise to mention anything in passing to Julie Gardner, because the very next day, she was on the phone! Julie and Russell then went for early meetings with Kylie, to describe the plot. And the arrangements needed to start months in advance, because Kylie's got a year-long schedule which is more intricate than Operation Desert Storm. Plus, we made it clear from the beginning that we wanted far more than a cameo, we wanted a proper lead role! Kylie, and her agents and managers, were wonderful, and really moved heaven and earth to make this happen. So many secret meetings then took place, with the costume and make-up teams ferrying to and fro between London and Cardiff, like international spies. The readthrough then took place in London, on Monday 2 July – and never mind the guest stars, that meant the return of David as the Doctor! That's celebration enough! And the rest of the cast is truly incredible, too! [See *Stop Press*, far left.] Filming then began on Monday 9 July, in the Upper Boat studios, and the footage is looking spectacular. We really hope this is a Christmas Special to delight everyone."

The first official image of the Doctor with Astrid has been released, and can be seen left.

DONNA SAYS 'I DO' AT LAST!

With Freema Agyeman's temporary departure from *Doctor Who*, there's a vacancy in the TARDIS, and the BBC has confirmed that actress **Catherine Tate** will be returning to reprise her role as Donna Noble alongside David Tennant for all 13 episodes of next year's series.

The Doctor invited Donna aboard the TARDIS at the climax of *The Runaway Bride*, but the would-be bride turned him down. Tate had been asked by journalists at the press screening of the Christmas Special if she would have liked to become the Doctor's new full-time companion. She replied then, "I would love to, but no one has asked!" Well, they have now!

"I am delighted to be returning to *Doctor Who*," the actress confirmed. "I had a blast last Christmas and look forward to travelling again through time and space with that nice man from Gallifrey!"

Phil Collinson tells us, "Secret number 57! And the most well-kept secret of the lot! To be honest, we never thought in our wildest dreams that we'd actually get Catherine for an entire series, it just seemed too good to be true. We set out initially to look for a Donna-like companion, because we'd all loved that Spencer Tracy/Katherine Hepburn repartee of *The Runaway Bride*. But when it turned out that Donna herself was actually possible, we were amazed! And David was delighted! Yet again, Julie sprang into action like a demon, to make it happen. And just to give you an idea of how far back this planning goes, Catherine's contract was actually agreed way back in March. The writers were briefed, in whispers, to write for Donna Noble, so she's been taking place on the page for a long while, now. And believe me, losing her husband at the centre of the Earth, fighting a giant spider and draining the Thames were just the start of Donna's adventures, she's got a hell of a time to come! But seriously, we're delighted and honoured that an actor of Catherine's stature is willing to show such a commitment to *Doctor Who*, and I can promise the viewers some amazing episodes to come."

And exciting news about one of those adventures can be found below...

> "I look forward to travelling again through time and space with that nice man from Gallifrey..." **Catherine Tate**

OFF TO THE PLANET OF THE OOD!

THE DOCTOR AND DONNA BUMP INTO A FAMILIAR RACE IN THE NEW SERIES...

Plans are well underway for the Doctor and Donna's new series of adventures. Phil Collinson tells **DWM**, "We're delighted to announce the return in Series Four of one of *Doctor Who*'s most popular alien races – the Ood! It's clear that audiences seized on the mysterious Ood when they first appeared in Series Two's *The Impossible Planet* and *The Satan Pit* – I could cover my office wall with drawings from kids, showing the Ood in those grey suits, holding those translator balls. I really think they struck a chord, and so they've been in script development for many months now. It's a spectacular design from Neill Gorton and his team at Millennium FX, one of my absolute favourites, along with a beautiful costume from Louise Page. They're just demanding to be seen again. There's still so much we don't know about the Ood – where they come from and why they behave in the way they do. And since we last saw the poor Ood falling into a Black Hole, they more than deserve a return visit. But will they be friend or foe this time? With the Beast vanquished, what do the Ood now have to say for themselves?

"It's going to be a big-scale adventure, and it's also a brilliant opportunity for the Doctor to take Donna to a weird and wonderful alien planet. The episode, written by Keith Temple, is called *Planet of the Ood*."

Block One of filming consists entirely of *Voyage of the Damned*, directed by James Strong, as announced. **Graeme Harper**, director of this year's *42* and *Utopia*, will be taking charge of a massive five episodes in the next series, including two episodes in Block Two, which sees Catherine Tate join the team. This block officially started preparation on Monday 2 July, produced by Susie Liggat, with Phil Collinson joining the roster of executive producers for these episodes. *Sound of Drums* and *Last of the Time Lords* director **Colin Teague** takes charge of Block Three, made up of a further two episodes.

NEWS BITES

DVD UPDATE

The first episode of *The Sarah Jane Adventures* comes to DVD on 29 October, priced £12.99. *Invasion of the Bane* was the 60-minute episode first broadcast on New Year's Day 2007. Also coming soon to DVD is the animated *Doctor Who* adventure *The Infinite Quest*, which ran in instalments on *Totally Doctor Who*, and recently received a full screening on BBC Two. The adventure is released on 5 November, priced £12.99.

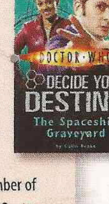
Other upcoming DVD releases are *Time-Flight*/*Arc of Infinity* (6 August, see page 65); *Utopia*/*The Sound of Drums*/*Last of the Time Lords* (20 August), *The Time Warrior* (3 September), *The Key to Time* box set (24 September) and *Planet of Evil* (15 October).

TUNES DOWNLOADED

Two songs featured in recent *Doctor Who* episodes have hit the UK singles chart. Rogue Traders' *Vodoo Child* originally made Number 3 on its 2006 release, but re-entered the countdown at Number 48 in the week after its use in *The Sound of Drums*. Scissor Sisters' *I Can't Decide*, meanwhile, which is indeed Track 3 from their album *Ta-Dah!*, hit the singles chart for the first time after being used in *Last of the Time Lords*, entering at Number 64. The odds on Kylie getting a *Who*-themed Christmas Number One, anyone?

NEW FROM PENGUIN

Various new *Doctor Who* titles have been confirmed by Penguin Books.Four new titles in the *Decide Your Destiny* range should be in bookstores now. The books allow readers to 'choose their own adventure', by making decisions at certain points in the story. The four titles are *Alien Arena*, *The Corinthian Project*, *Spaceship Graveyard*, and *The Time Crocodile*, and cost £4.99 each. Next, on 30 August, come four new titles in the *Doctor Who Files* range. The new additions are *Martha Jones*, *Captain Jack*, *The TARDIS* and *The Cult of Skaro*. Each File is £5.99 and brings the total number of Files in the range up to 12. ▶



◄ *The Official Doctor Who Annual 2008* is published on 6 September, priced £6.99, featuring photos, puzzles and games.

More titles hit the shops on 4 October – these are *Quiz Book 3* (£4.99), *TARDIS Model Making Kit* (£9.99), *Doctor Who Time Travels* (£17.99), and four more *Decide Your Destiny* titles: *Dark Planet*, *Haunted Wagon Train*, *The Crystal Snare* and *War of the Robots*.

NEW QUICK READ

The next *Doctor Who* book in the *Quick Reads* range will be *Revenge of the Judoon*. The book, by prolific *Doctor Who* author Terrance Dicks, will be published in March 2008 and sees the Doctor and Martha in an exciting adventure set in London, Scotland, and the most deserted place on Earth...

Meanwhile, BBC Books publishes the *Doctor Who Encyclopedia* by Gary Russell on 4 October. The 192-page hardback volume will retail at £14.99.

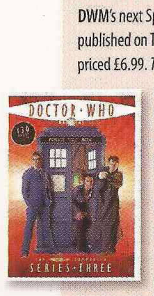
ADVENTURES 34 & 35

MONSTER SPINNERS
DOCTOR·WHO
ADVENTURES
Scared? YOU WILL BE!

Issue 34 of *Doctor Who Adventures*, the magazine for younger fans, should have hit the shops on Thursday 19 July, and features a monster Fact File; a new comic strip called *The Last Soldier* by Martin Day; Part Two of the *Doctor Who* 2007 series guide; posters; plus two different sets of monster spinners.

Issue 35, published on 2 August, includes an article on the Family of Blood; Part Three of the *Doctor Who* 2007 series guide; Part 2 of *The Last Soldier*; a *Doctor's Data* on the Sun Possessed; an Adventure Guide on *Evolution of the Daleks*; plus a Weeping Angel mask, posters, and a free set of bouncy monsters and stickers. The magazine is available from all good newsagents and supermarkets, priced £1.99.

DWM SPECIAL #17



DWM's next Special Edition is published on Thursday 16 August, priced £6.99. *The Series Three Companion* will be a full guide to the 2007 series, with 132 pages devoted to all 13 episodes, plus *The Runaway Bride*, the animated adventure *The Infinite Quest*, and the *Children in Need* concert. The magazine also includes an exclusive four-page introduction from showrunner Russell T Davies, hundreds of new facts, figures and deleted scenes, and is crammed full of previously unseen photographs.

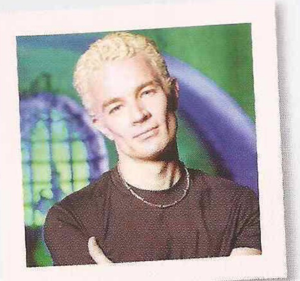
The cover for the Special can be seen above.

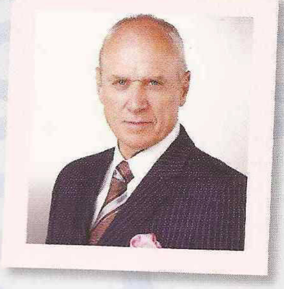
NEW GUESTS AT TORCHWOOD

BUFFY AND UGLY BETTY STARS HEAD ACROSS THE ATLANTIC FOR SERIES TWO...

BBC Two's *Doctor Who* spin-off series *Torchwood* is continuing production on Series Two, with some major guest stars announced for the new run.

Making a special guest appearance in Episode 1 is **James Marsters** [below], who starred as vampire Spike in US fantasy series *Buffy the Vampire Slayer* and its spin-off *Angel*. Speaking about his *Torchwood* role, James says: "I am a huge fan of *Doctor Who* and *Torchwood*, so it was me who knocked on their door! I am really excited about the character I am playing, but I can't say too much about him, except he is naughty and a bit of a psychopath..."





Actor **Alan Dale** [right] makes a guest appearance in a later episode. Alan has most recently been appearing in US series *Ugly Betty* as Bradford Meade, and is well known for his roles in *The OC*, *Lost* and *The West Wing*. For many, of course, Alan is best remembered for his eight years as Jim Robinson in Australian soap opera *Neighbours* – and his *Torchwood* guest appearance will find him working at the Upper Boat studios at the same time as his old *Neighbours* chum Kylie Minogue!

Alan says, "I am thrilled to be working on *Torchwood*, and delighted to be in the UK again. I'm a huge fan of British television."

Of course, another *Torchwood* Series Two guest star is *Doctor Who*'s Freema Agyeman, who appears as Martha Jones in three episodes [see previous page], beginning with Episode 6 by JC Wilsher.

Executive producer and series creator Russell T Davies says, "Filming on *Torchwood* Series Two is well underway in Cardiff, and we're aiming to make the show bigger and bolder than ever, as we move to our new home on BBC Two. It's too early to start giving things away, but we've got some amazing guest stars, fearsome new aliens, and compelling new storylines that will push the Torchwood team further than ever before."

The 13-episode series is written by Chris Chibnall, Catherine Tregenna, Helen Raynor, James Moran, Joseph Lidster, Peter J Hammond, JC Wilsher and Matt Jones, and launches on BBC Two in January.

With filming now complete, the countdown to Series One of **The Sarah Jane Adventures** spin-off begins!

GET SET FOR ADVENTURE...

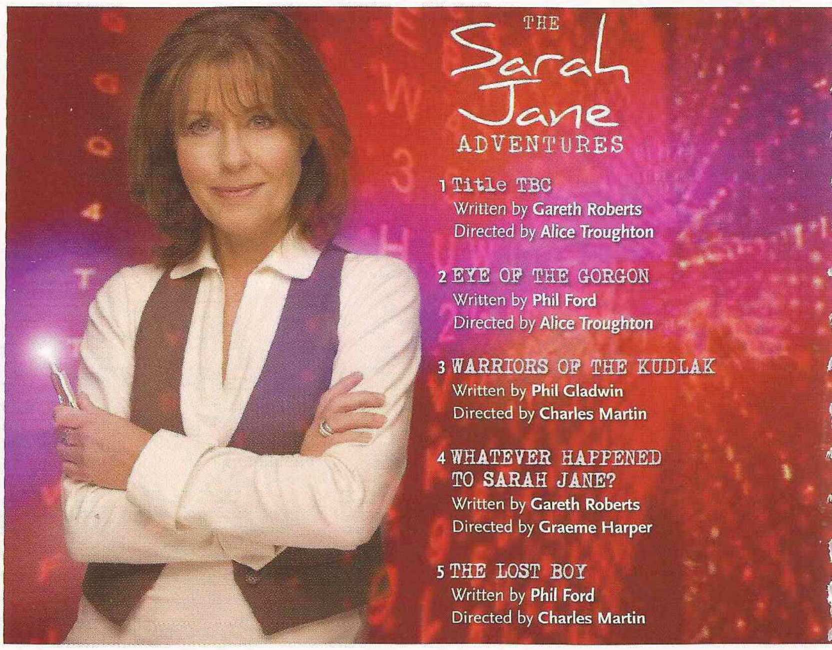
The first series of Children's BBC's *Doctor Who* spin-off series *The Sarah Jane Adventures* should have completed filming by the time that this issue is published.

Starring Elisabeth Sladen as the Doctor's former companion Sarah Jane Smith, Yasmin Paige as Maria, Tommy Knight as Luke and Daniel Anthony as Clyde, *The Sarah Jane Adventures* launched with a 60-minute Special, *Invasion of the Bane*, on New Year's Day 2007, which was seen by 3 million viewers on BBC One.

While the start date for the full series is yet to be officially confirmed, September is currently being mooted, although this may change. The series is made up of five stories, each of which are split into two 30-minute episodes. Unlike recent *Doctor Who* stories, each title follows a Part One/Part Two format, rather than having different titles for each part of the adventure.

Four of the five titles for Series One have now been confirmed to **DWM**. ("But the first is still secret, cos it gives too much away!" says executive producer Russell T Davies.)

The series line-up can be seen right...



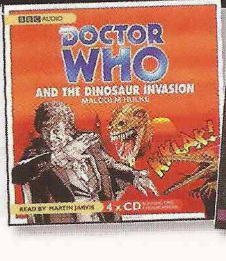
THE Sarah Jane ADVENTURES

1. **TITLE TBC**
   Written by **Gareth Roberts**
   Directed by **Alice Troughton**
2. **EYE OF THE GORGON**
   Written by **Phil Ford**
   Directed by **Alice Troughton**
3. **WARRIORS OF THE KUDLAK**
   Written by **Phil Gladwin**
   Directed by **Charles Martin**
4. **WHATEVER HAPPENED TO SARAH JANE?**
   Written by **Gareth Roberts**
   Directed by **Graeme Harper**
5. **THE LOST BOY**
   Written by **Phil Ford**
   Directed by **Charles Martin**

OLD STORIES RETOLD!

BBC AUDIO ANNOUNCES NEW TITLES FOR NOVEMBER

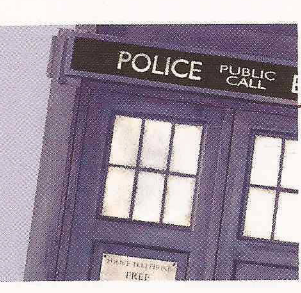
BBC Audio has confirmed two more titles in its new range of unabridged *Doctor Who* novelisation readings. Following September's *Doctor Who and the Cave Monsters* and *Doctor Who and the Doomsday Weapon*, will be *Doctor Who and the Dinosaur Invasion* (based on the TV story *Invasion of the Dinosaurs*) read by Martin Jarvis (Butler in the original story) and *Doctor Who and the Giant Robot* (based on the TV story *Robot*) read by Fourth Doctor Tom Baker. Both are released in November priced £17.99.



BBC AUDIO
DOCTOR WHO
AND THE GIANT ROBOT
TERRANCE DICKS
READ BY TOM BAKER
4 x CD

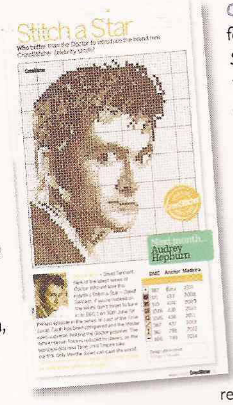
Also on sale in November is the original TV soundtrack to *The Curse of Peladon*, with linking narration from Katy Manning, plus a bonus interview. The two-disc CD will retail at £13.99.

BEYOND THE TARDIS



DOMINIC MAY tells us what **Doctor Who**'s movers and shakers have been up to away from the series...

TENNANT IN STITCHES



David Tennant is the subject of *Cross Stitcher* magazine issue 189 as the *Stitch a Star* embroidered portrait (a fate previously befalling **Christopher Eccleston**). David and **Sophia Myles** attended the Hyde Parks' O2 Wireless Festival on 17 June and he was at the 9 June finale of *Any Dream Will Do* featuring **John Barrowman**, while David was also a guest during BBC One's *Live Earth* coverage on Saturday 7 July. David, Sophia, **John Simm** and **Richard E Grant** all attended the *Harry Potter and the Order of the Phoenix* première at the Odeon Leicester Square on 3 July.

FREEMA & PETER AT AWARDS

Freema Agyeman graced the 2007 Monte Carlo Television Festival Golden Nymph Awards on 14 June, where **Peter Davison** won for outstanding comedy acting in *Fear, Stress and Anger*, while *Life on Mars* starring **John Simm** took a drama gong. Freema was *Metro*'s *60 Second* interviewee on 19 June and she visited Great Ormond Street Hospital for children on 27 June.

ANYTHING GOES

Ever coy **John Barrowman** stars as the lead in *Aladdin* at the Birmingham Hippodrome from 19 December to 27 January in which the Daleks make their pantomime début. John has signed with Michael O'Mara Books for autobiography *Anything Goes* for publication next spring. *Aspects of Lloyd Webber*, a 1997 Barrowman CD has been re-issued by Jay Records. He attended the RAF International Air Tattoo press launch on 5 June, and will present Channel 4's *The Friday Night Project* on 27 July.

BILLIE IN BLACK

Sporting a black wig, **Billie Piper** has been on location shooting ITV2 call girl drama *Belle De Jour*. A paperback edition of her *Growing Pains* autobiography arrives in September.

Christopher Eccleston presented four-part Radio 2 series *Angry, Sexy and Working Class*, which paid tribute to working class heroes and anti-heroes of late 1950s/early 1960s British movies.

MASTER WORK

Following Elling's Bush Theatre sell out season, **John Simm** commenced a three-month West End transfer at Trafalgar Studio One (Box Office 08700 606632) from 6 July. **Matthew Graham**'s *Life on Mars*, in which Simm played Sam Tyler, is being repeated on BBC Four. *Ashes to Ashes*, the **Julie Gardner**-commissioned 1981 sequel, has *Spooks*' Keeley Hawes cast in the lead role.

NEW MOFFAT ROMCOM

Promoting *Jekyll* [above], **Steven Moffat** revealed he has been developing six-part BBC romantic comedy *Adam and Eve*, which he describes as a "love story that never happens." He adds, "There is no guarantee it will happen but I am loving writing it. I have got some hopes for this one." Interviewed by *The Stage* on 14 June he revealed he is keen to write a *Press Gang* reunion special. **Mark Gatiss**, who also lately featured in *The Stage*, was a guest on Radio 2's *Jonathan Ross* show on 30 June and will play post-op transsexual Agrado in the London Old Vic stage adaptation of Pedro Almodovar's film *All About My Mother* opposite Diana Rigg from 25 August to 24 November (Box office 08700 606628). His third *Lucifer Box* novel will be titled *Clawhammer*.

DOCTOR SIX AND DAVROS

Colin Baker and **Terry Molloy** will be reunited in *Dick Whittington* at the Theatre Royal, Norwich from 19 December to 20 January, Colin as King Rat with Terry as Alderman Fitzwarren. Colin is narrator on *Sapphire & Steel* audio drama *The Mystery of the Missing Hour*.

KYLIE & DEBS IN MANCHESTER

Kylie: The Exhibition, featuring the evolving image of *Voyage of the Damned*'s special guest star, is at the Manchester Art Gallery until 2 September (closed Mondays). **Deborah Watling** recorded a TV pilot for a BBC quiz show in Manchester on 12 July and appears in *Doctor in Charge* Series One issued on DVD by Network on 13 August.

HONOURS

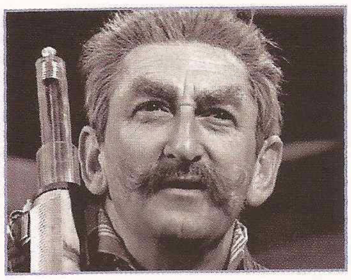
The 2007 Queen's Birthday Honours List bestowed OBEs upon **Peter Sallis** (*The Ice Warriors*), **Carmen Munroe** (*The Enemy of the World*) and **Sylvia Syms** (*Ghost Light*) and a MBE upon *The Trial of a Time Lord*'s Dibber, **Glen Murphy**.

QUICKIES

Shaun Dingwall, **Burn Gorham** and **Sarah Parish** appeared in BBC Two drama *Sex, the City and Me* on 17 June. Tom Baker regularly contributes to Radio 2's *Does the Team Think?* revival. **Paul McGann**'s *True Dare Kiss* on BBC One continues until 2 August and he was a reader on Radio 3's *Words and Music* on 1 July. **Jean Marsh** plays Lizzie in BBC Two's *Sensitive Skin*.

OBITUARY

Gordon Gostelow [below], who played Milo Clancy in *The Space Pirates*, died on 3 June aged 82.



IN THE SHOPS

Your guide to all the upcoming *Doctor Who* DVDs, CDs, books and magazines...

AUGUST

■ THURSDAY 2

Mag Doctor Who Adventures #35 *BBC Magazines £1.99*

■ MONDAY 6

DVD Doctor Who: Time-Flight/Arc of Infinity by Peter Grimwade and Johnny Byrne [Fifth Doctor, Nyssa and Tegan] *2|entertain £29.99*

■ THURSDAY 16

DWM Special #17: The Series Three Companion *Panini £6.99*

Mag Doctor Who Adventures #36 *BBC Magazines £1.99*

■ MONDAY 20

DVD Doctor Who: Utopia/The Sound of Drums/Last of the Time Lords by Russell T Davies [Tenth Doctor, Martha and Jack] *2|entertain £15.99*

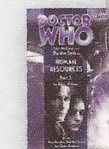
■ THURSDAY 23

DWM Issue 386 *Panini £3.99*

■ ALSO THIS MONTH

CD Doctor Who: Frozen Time by Nicholas Briggs [Seventh Doctor] *Big Finish £14.99*

CD Doctor Who: Human Resources – Part 2 by Eddie Robson *Big Finish £10.99*



SEPTEMBER

■ MONDAY 3

DVD Doctor Who: The Time Warrior by Robert Holmes [Third Doctor and Sarah Jane] *2|entertain £19.99*

■ MONDAY 2

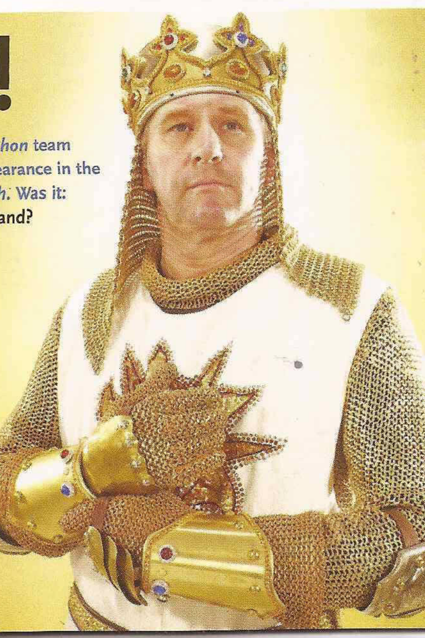
DVD Doctor Who: The Key to Time by Robert Holmes, Douglas Adams, David Fisher, Bob Baker and Dave Martin [Fourth Doctor, Romana and K9] *2|entertain £tba*

■ ALSO THIS MONTH

CD Doctor Who: Son of the Dragon by Steve Lyons [Fifth Doctor] *Big Finish £14.99*

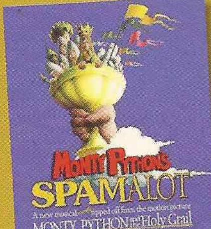
All release dates are subject to change, and all prices are RRP.

WIN A KNIGHT OUT!



PETER DAVISON – the Fifth Doctor himself – takes on the role of King Arthur, King of the Britons in *Monty Python's Spamalot*, and we are offering readers the chance to win one of **FIVE** pairs of tickets to see the production at the Palace Theatre in London's glitzy West End.

Spamalot is a brash, all-singing, all-dancing musical, "lovingly ripped off" from the 1975 motion picture *Monty Python and the Holy Grail*. Telling the legendary tale of King Arthur and the Knights of the Round Table, and their quest for the Holy Grail, the production features a chorus line of dancing divas (and serfs), flatulent Frenchmen, killer rabbits and a legless knight..


MONTY PYTHON'S SPAMALOT
A new musical ripped off from the motion picture
MONTY PYTHON and the Holy Grail

Performances are every Monday to Thursday and Saturdays at 8pm, as well as Fridays at 5.15pm and 8.30pm.

For your chance to win, tell us the answer to the following question, and post it to the address on page 10 marked "YOUR MOTHER SMELLS OF ELDERBERRIES!" making sure you enclose your name, address, date of birth and phone number.

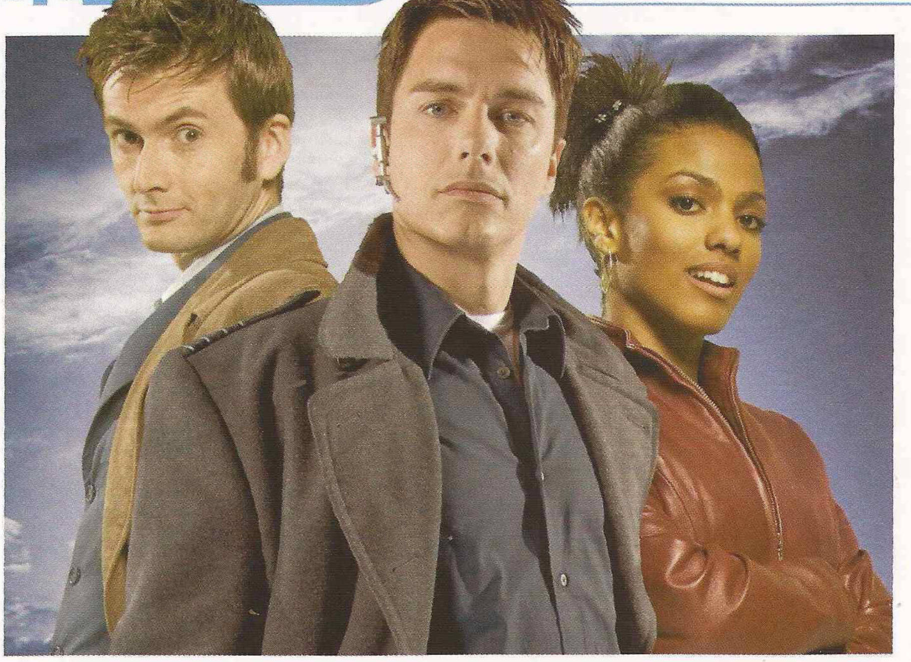
One member of the *Monty Python* team made a celebrated cameo appearance in the *Doctor Who* story *City of Death*. Was it:
a) John Cleese? b) Carol Cleveland?
or c) the dead parrot?

The closing date is Thursday 9 August 2007, and you must be 13 or older to enter.
Good luck!

Tickets are valid for Monday to Friday performances until the end of October for *Spamalot*, at the Palace Theatre, London, subject to availability and excluding Bank Holidays. No cash alternative. Travel to and from London is not included.

PUBLIC IMAGE

TOM SPILSBURY LOOKS AT HOW THE LATEST EPISODES HAVE BEEN FARING IN THE TV RATINGS WAR...



Every issue *Public Image* takes a detailed look at *Doctor Who*'s viewing figures, and after the success of the past three years, it's easy to become blasé and forget just how remarkable they are.

Take *The Family of Blood* for example, which rated with 7.21 million viewers on Saturday 2 June. It's not one of the highest ratings *Doctor Who* has achieved since its 2005 comeback, or one of the lowest. All told, a pretty average figure. Average for *Doctor Who*, that is. Compared to virtually everything else on television, it's a *colossal* number!

To put it in context, the programme broadcast on BBC One immediately before *Doctor Who – The People's Quiz* – scraped just over 3.2 million viewers, while the programme showing opposite the Doctor on ITV1 – *Who Wants to be a Millionaire* – managed 4.2 million. For the eighth time in nine attempts this year, this made *Doctor Who* the most watched programme of Saturday night, while overall the show was the 13th highest rated broadcast of the week, sitting proud among the usual soap operas and other high rating dramas such as *New Tricks* (8.51 million), *Midsomer Murders* (7.31 million) and *Heartbeat* (7.07 million), and England's clash with Brazil at the new Wembley stadium (8.1 million).

The following week's episode, *Blink*, saw *Doctor Who*'s ratings dip to their lowest of the year – 6.62 million – although even this is over half a million *more* than the lowest figure of last year, when *The Satan Pit* held an audience of 6.08 million. Just for once, though, *Doctor Who* didn't have the highest figure of the evening. *Blink* easily saw off ITV1's umpteenth screening of *Grease* (3.3 million) shown directly opposite, which led into the grand final of talent contest *Grease is the Word*, which had (a perhaps disappointing) 4.31 million.

Back on BBC One, however, anticipation was growing for the final of *Any Dream Will Do*, as Andrew Lloyd Webber, John Barrowman and Graham Norton finally revealed who would play Joseph in Webber's latest West End production. The initial programme was seen by 6.8 million, while the results show pulled in a massive 8.28 million. At the same time on ITV1, the first episode of Simon Cowell's week-long search for a star – *Britain's Got Talent* – got off to a modest start with 5.2 million. Once again *Doctor Who* was an easy Top 20 hit – Number 16 for the week – beating Tuesday's *EastEnders* (5.4 million), but just behind the second episode of *Britain's Got Talent* on Sunday, which was already showing a marked improvement with 6.73 million...

UTOPIA MANAGED ONE OF *DOCTOR WHO'S* highest ratings of the year so far, attracting 7.84 million on Saturday 16 June. Competition on ITV1 came from the 2002 movie *Scooby Doo*, which tempted 3.64 million, although the final 15 minutes of *Utopia* clashed with the penultimate day of *Britain's Got Talent*, which had turned into a monster hit across the week and chalked up a massive 9.29 million. *Doctor Who* has beaten the direct competition from ITV1 every week since its 2005 comeback, and fortunately that record is still intact – just. Despite the huge overall figure for *Britain's Got Talent*, during the 15 minutes the show overlapped with *Utopia*, *Doctor Who* had around 8.2 million viewers to *Britain's Got Talent*'s 6.8 million – with Simon Cowell's audience only really swelling once the Master had made good his escape in the Doctor's TARDIS and *Casualty* had started, (which underperformed with only 5.13 million).

Utopia finished at Number 14 in the weekly chart, with the top spot not taken by *Coronation Street* for once, but by Sunday's *Britain's Got Talent* grand final, which pulled in an astonishing 11.58 million, while the later results show almost matched it with 11.45 million. The Number 14 spot is perhaps slightly unflattering for *Doctor Who* – the 13 positions above were made up of only three other programmes – three episodes of *EastEnders* (Tuesday's edition alone lagged behind with another below par 5.34 million), all five visits to *Coronation Street*, and five of the week's eight *Britain's Got Talent* episodes. Indeed, the only other non-soap to feature in the week's Top 20 was the final of BBC One's *The Apprentice*, which achieved an all-time-high of 7.09 million.

The penultimate episode of the series, *The Sound of Drums*, kept up the high figures on Saturday 23 June, with 7.51 million viewers watching the decimation of Earth. The second *Scooby Doo* movie provided an alternative on ITV1, but with less attraction than the first. *Scooby Doo 2: Monsters Unleashed* pulled in 3.12 million – well under half of *Doctor Who*'s audience. *The Sound of Drums* returned *Doctor Who* to the top of the Saturday ratings tree – and Number 11 for the week, missing out on another Top Ten place by a paltry 50,000 viewers, as 7.56 million watched the previous Monday's *Emmerdale*. Nevertheless, Sunday's repeat of *The Sound of Drums* scored one of the highest BBC Three audiences yet for *Doctor Who*. 1.09 million watched the episode a day after everyone else – an astonishing figure for a repeat, and high enough to be Number 2 for the whole week on the Multi-Channel chart...

100+ CHANNELS!
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TV&Satellite week
TWO-PART FINALE!
Doctor in danger!
John Simm is Mr Saxon... but what is his evil Master plan?
Scrubs Forget Doctor Who, here's Doctor Hal!
Wimbledon 2007's players to watch

This issue of **DWM** went to press shortly before final audience figures were announced for *Last of the Time Lords*, although the preliminary 'overnight' rating indicated that a massive 8 million viewers tuned in. With the final figure likely to rise still further once recordings are factored in, there's no doubt that it's been another hugely successful series of *Doctor Who*. We'll present a full round-up of all this year's final ratings, including *Doctor Who Confidential* figures, next issue.

WIN AMSTERDAM & ANGELS!

Two new *Doctor Who* releases appear on DVD this month – Volume 3 of the most recent series, featuring the episodes *Human Nature*, *The Family of Blood* and *Blink* (on sale now priced £15.99); and the double-set of Fifth Doctor stories *Time-Flight* and *Arc of Infinity*, (on sale now priced £29.99). Thanks to the generosity of the folks at 2|entertain, you can be in with a chance of winning both of these releases, as we have FIVE copies of each set to give away in an exclusive competition...

BBC DVD
DOCTOR WHO
TIME-FLIGHT
The PETER DAVISON Years 1981-84
BBC DVD
DOCTOR WHO
ARC OF INFINITY
The PETER DAVISON Years 1981-84

To be in with a chance of winning *Time-Flight* and *Arc of Infinity*, simply tell us the answer to the following question:

In *Arc of Infinity*, which familiar *Doctor Who* face appears as Commander Maxil?
a) Colin Baker b) William Hartnell
c) The Face of Boe

Send your answers marked IMPULSE LASER? to the **DWM** address on page 10 by 23 August.

For your chance to win Volume 3.3, just let us know the answer to this question:

Which *Doctor Who* novel was *Human Nature* based on?
a) *Human Nature*; b) *Dr Who Discovers Scarecrows*;
c) *Junior Dr Who and The Family of Blood*

Mark your entry GOD YOU'RE RUBBISH AS A HUMAN and send it to us by 23 August. Good luck!

BBC DVD
DOCTOR·WHO

DOCTOR WHO
CLASSIC DOCTORS
BRAND NEW ADVENTURES
DOCTOR WHO
HUMAN RESOURCES
Part 1
by Eddie Robson
FULL CAST AUDIO DRAMA
DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
HUMAN RESOURCES
Part 2
by Eddie Robson
FULL CAST AUDIO DRAMA

Starring
Paul McGann as The Doctor
and Sheridan Smith as Lucie
Guest-starring Roy Marsden

HUMAN RESOURCES

PARTS 1 & 2

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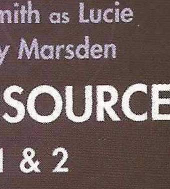
BLOOD OF THE DALEKS PART 2

HORROR OF GLAM ROCK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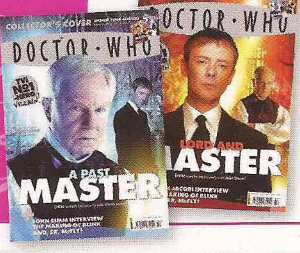
DWMAIL



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Panini House, Coach and Horses Passage,
The Pantiles, Tunbridge Wells, Kent, TN2 5UJ

E-mail: dwm@panini.co.uk
(marked 'DWMail' in the subject line)

LETTER OF THE MONTH

Just finished watching the last episode of Series Three after earning myself a trophy playing my violin in a competition, so obviously I was going to be extremely excited. Or not. I can't believe they just 'murdered' the Master off! As soon as he arrived in *Utopia*, I thought 'yeah, this is proper *Who* stuff'. Cor, all the gossip at lunchtime during school has been totally all about the Master! But now he's gone and he's not coming back, and he was barely there three episodes! What on earth were the writers thinking? Surely he can be in the distance three universes away or something, and therefore we don't see him very often? Nope, let's kill him off. I'm not usually the one to critisise *Doctor Who*, because I'm obsessed about it, but I don't think the adults who have watched *Doctor Who* since they were kids, and didn't have these utterly heartbreaking and shocking scenes back in their day, realise what this generation of young fans think.

GEORGINA BOUZYK (14) EMAIL

Oh blimey, well that's told us old ones! Don't fret though, Georgina, we can't believe that's really the end of the Master forever and ever. After all, the whole universe knows he is indestructible...

So much to catch up on this month, so Kylie and Catherine will have to wait 'til next issue. Right! On with Series Three...

BRILLIANT BLINK

I have just watched *Blink* with three happily terrified kids. Absolutley bloody brilliant ! Best episode of the last three seasons by a country mile. And while I'm in the mood for hyperbole, Steven Moffat is now up there with Robert Holmes in the pantheon of writers who understand absolutley how *Doctor Who* works and how to deliver the goods. The direction by Hettie MacDonald was also exceptional. All in all, as near perfection as *Doctor Who* ever gets. Phew, I think I'll go and have a lie down now!

ANDREW WILLIS EMAIL

In your next *Season Survey* I'd like to see a new category, just so I could nominate Steven Moffat for the 'Richard Dawkins Promotion of Atheism Award' – *Blink* was absolutely terrifying, and I imagine a whole generation of schoolchildren will now be too afraid of old statues to ever set foot in a church again. It worked for me when I was a nipper with *The Awakening*: I still get a tingle when I think of Eric Pringle!

PAUL CASTLE COVENTRY

There's one thing that has always struck me about *Doctor Who* – for a show about a bloke and his time machine, there have been so few stories that dealt with the intricacies of time travel. Okay, they go back and forth in time – that's a given – but there hasn't really been a story that showed the Doctor actually manipulating time to such an extent. Until now. And I loved every spine-tingling minute. Cheers, Steven. It was like being a kid again.

PAUL COWAN EMAIL

> "Somebody at BBC Wales sign Carey and Finlay up for a spin-off series of *Sparrow and Nightingale* at once!"

My God, how scary was *Blink*?! My 38-year-old girlfriend screamed a big girly scream when the angels showed their faces! Great stuff!

DAN FELLOWS EMAIL

Having watched the episode *Blink* twice now I would like to congratulate Steven Moffat on writing yet again an outstanding episode and potential **DWM** poll winner (if it's not in the Top Three then there really is no justice!).

The story piled twist on top of twist and you genuinely could not see where it was going. Who would have thought that Kate would vanish back in time just minutes into the story, never to be seen again? Or that Sally's potential love interest Billy would age 38 years between their first and second meetings? On top of that, the ending with our heroes surrounded by the Weeping Angels while the TARDIS dematerialises around them was one of the most unnerving scenes in the series' history. This really was exceptional.

And for the third year running Mr Moffat's writing and Andy Pryor's faultless casting have combined to give us an ersatz companion who is so utterly captivating that we wish she could be a series regular. First there was Florence Hoath as Nancy in the *The Empty Child*, then Sophia Myles as Madame de Pompadour in *The Girl in the Fireplace*, and now Carey Mulligan as Sally Sparrow. Carey just blew me away – she's breathtakingly beautiful, the camera adores her, and more importantly she's an extremely talented actress. She had complete command of every scene she was in and more than filled the hole left by David and Freema. Somebody at Cardiff sign her and Finlay Robertson up for a spin-off series of *Sparrow & Nightingale* now – or is that too ITV...?

MIKE LORD WANTAGE

I had to write to you about this episode. It was a great plot because it started at the end and seemed to end at the beginning. On top of that it was very spooky. My class rated it as the most scariest – we always vote on Monday. The eyes blinking in slow motion made me nervous as you knew the angels were on the move. The angels moving was very clever, especially when they suddenly appeared right over someone's shoulder. It all came together in the end but I couldn't see how it was going to – I thought that Sally and Catherine's brother were going to die in the cellar. I think Steven Moffat is a good writer and I hope he does one next year. Now I am looking forward to seeing Captain Jack.

KIRAN THAKUR (9) EMAIL

And speaking of the Captain, onto the end of the universe and the end of the series...

GRAND FINALE?

Utopia? Best episode since *Logopolis*. Those last 20 minutes were what *Doctor Who* is all about! Pertwee/Delgado in the 70s, Ainley/Davison in the 80s,

We also heard from... **HENRY FLYNN:** "Why have there been no blatant cash-in songs released to make the most of *Doctor Who*'s success? Come on! I want David Tennant's cover version of *Pure Mystery*!" Or maybe Thomas Sangster doing *Who's Who*? **NATALIE BARNES:** "Hi Clayton, just thought you'd like to know, you've certainly won the battle of the longest serving editor [**DWM** 383] as I'm the editor of *Stargate SG-1/Atlantis The Official Magazine* and I'm off to pastures new! Hold on to that record!" Haha! Ta, Natalie, although... no, never mind, wait til next month! **HELEN FLETCHER:** "Here is a photo [left] of our unique, trail-blazing Wellington Junior School *Doctor Who* After-School Club. Are there any other schools out there doing the same thing?" Let us know...

McGann/Roberts in the 90s – here's to Tennant/Simm for the noughties!

JOHN MICHAELS EMAIL

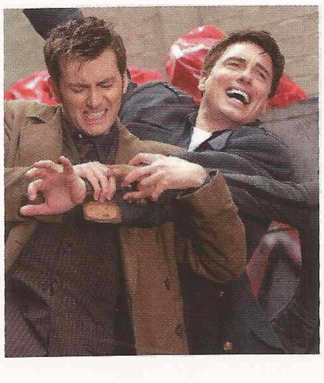
Chan I really enjoyed *Utopia* tho. Chan I thought Captain Jack was going to fall off the TARDIS at the beginning tho. Chan the episode was a brainteaser and I finally understood about the Face of Boe when the letters flashed up tho. Chan this episode was serious, but I did laugh when Jack woke up and thought someone was kissing him tho. Chan lots of little things were linked and it was great to see a regeneration again tho. Chan it is difficult to write sentences with chan and tho in them tho.

DAISY WHITCHURCH (9) EMAIL

My favourite part of *Utopia* was when the Master regenerated because on the Monday before I saw a video of an old story. It was called *Survival* and it had the Master in it, so I knew who he was. I enjoyed *Survival* – it sort of linked to the new series as it looked modern too. the Master's eyes turned green in *Survival* because he was possessed, and when the new Master came out of the watch I thought it was the eyes that gave him away when he turned around.

JAMES PALMER (9) EMAIL

What an action packed episode *The Sound of Drums* was! We finally got to see Gallifrey – I thought it looked amazing, protected in its big bubble. The city and the orange sky looked beautiful. The episode was very funny – politicians always seem serious to me, so it was great to watch the Master being rude to the President. He's like an evil genius – gassing his advisors whilst giving them the thumbs up and yet he thought that *Teletubbies* was real! Next week can't come soon enough, as I am desperate to find out who the Toclafane really are. They sound like the Gelth, but I expect I'm completely wrong. The Doctor is really going to struggle now he's older. In our class we are beating the drum sound on our desks – it



matches to the phrase 'Win-nie-the-Pooh'. One of my friends brought in a 'Vote Saxon' sheet which we have also pinned up. After next week it's going to be a long wait until Christmas...

WILL REID (10) EMAIL

The Sound of Drums and *Last of the Time Lords* are a masterpiece, if you'll excuse the pun. I ended up on the floor, clutching a pillow, staring avidly at the TV – one minute laughing uncontrollably and the next wiping a tear from my eye.

John Simm deserves a lifetime's supply of Jelly Babies for his portrayal of the Master! By the end of the story I almost forgot who I was rooting for, the charming, witty and downright hilarious Mister Master or the dishevelled, aged and nervous Dr Dobby. Never have I seen the Doctor so fearful, but then never have I seen the Master's intense insanity shown so clearly. I cannot give enough praise to David Tennant for the Master's death scene; he is definitely the greatest actor of all time. The series has gradually been getting darker (hooray!) and the last episode was shot through with resentment, hopelessness and death – not very common in *Doctor Who*, but completely fitting for the episode and making Martha's triumph even more... well, triumphant!

Martha's departure was a sad one, and she'll be sorely missed, but I can't wait for what the future, past or present holds for Series Four!

SOPHIE HALL (15) EMAIL

I never thought I would be writing my first letter to **DWM** to say this, but I'm afraid when it comes to Episode 13, I am going to have to say that it was a real letdown. Although it had some good moments – the true identity of the Toclafane was a great twist, the scene on the Valiant with the Master taunting the Jones family and the wheelchair-bound Doctor was priceless, and then there was the fun, if pointless, implication that Captain Jack could be the Face of Boe.

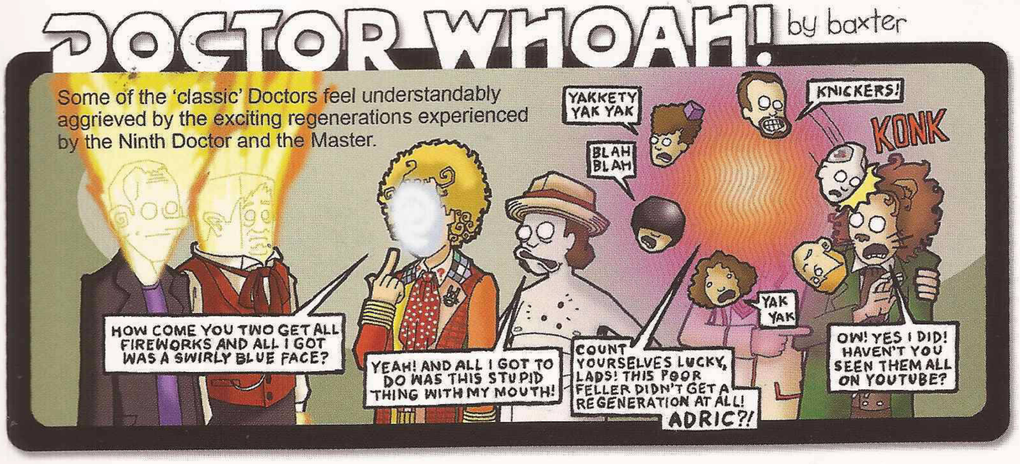
However on the downside...

The episode was largely predictable. The cliffhanger was always going be passed over with a 'six months later' caption, or one year later as it transpired. Martha was always going to get in with a – yawn – small rebel group, one of whom might betray her, and the Earth was always going to be saved by the rewind-the-clock cop-out once the Paradox Machine was destroyed.

The return of Captain Jack was largely wasted and he seemed to be there simply because Russell T Davies had written himself into a corner where only an immortal could solve plot issues in both *Utopia* (the radiation room) and *Last of the Time Lords* (getting past the Toclafane and into the TARDIS).

The production team has been banging on about how great it is to have two stellar actors such as Simm and Tennant together (perfectly true) and then they remove Tennant for a large chunk of the episode and replace him with a CGI mini-Gollum; and don't get me started on the method of the Doctor's rejuvenation and what it then allowed him to do. Saccharine, trite, nauseating, overly emotional, logically nonsensical clap-trap is the most succinct and least profane description I can come up with.

STEVE HIPKISS TUNBRIDGE WELLS


DOCTOR WHOAH! by baxter
Some of the 'classic' Doctors feel understandably aggrieved by the exciting regenerations experienced by the Ninth Doctor and the Master.
HOW COME YOU TWO GET ALL FIREWORKS AND ALL I GOT WAS A SWIRLY BLUE FACE?
YEAH! AND ALL I GOT TO DO WAS THIS STUPID THING WITH MY MOUTH!
COUNT YOURSELVES LUCKY, LADS! THIS POOR FELLER DIDN'T GET A REGENERATION AT ALL!
YAKKETY YAK YAK
BLAH BLAH
KNICKERS!
KONK
YAK YAK
ADRIC?!
OW! YES I DID! HAVEN'T YOU SEEN THEM ALL ON YOUTUBE?

Oh my lord! It's 8pm on 30 June, *Last of the Time Lords* has just finished, and that was a series finalé to end all series finalés. Martha's leaving was totally unexpected! What an episode! What a villian! Ooh, bring on *Voyage of the Damned*! A truly brilliant way to finish off an amazing series!

CAITLIN CARNEY (14) EMAIL

No. Please no. *Noooooo!!* Once again I am annoyed. Very annoyed. I mean, the *Titanic*, in the TARDIS? Next it'll be evil pink bunnies! Why is it impossible for Russell T Davies to deliver a good finalé without spoiling it?

Anyway, the rest of the episode was brilliant. The death(?) of the Master was superbly done and Martha's departure was... *spoiled by the Titanic!!* Oh, sorry about that, I meant to say fabulous. By the way, John Simm was great as the Master – he reminded me of David Tennant, full of energy and wit.

PS: *The Woman Who Sold The World* was fantastic!

SAM BLAND (12) EMAIL

After one showing of *Last of the Time Lords* I thought it wackier than *Scratchman* and barmier than a Taran Wood Beast on acid – Doccy the House Elf! John Simm making a three-course meal of the scenery! And the Doctor rejuvenating by – eek! – the power of prayer (or summat).

Another watch was enough to convince me that Russell has lost none his old powers – it all fitted into place. *Last of the Time Lords* is exciting, funny, moving and surprising. A fitting end to a wonderful series. Still not sure about all that gubbins with people chanting "Doctor", though...

And how fantastic has Freema been?! Drop dead gorgeous and a fine actress too. She *owned* this episode. I'll miss you, Dr Jones. Come back soon!

PHILIP BRENNAN ASHTON

What a season finalé! Not only were we treated to a cameo from Dobby the House Elf but we also had Ming the Merciless in drag retrieving the Master's ring. The only thing that could have topped this would have been Celine Dion hanging from the bow of the *Titanic* crooning 'My hearts will go on'!

DAVID SNELSON EMAIL

Maybe on Christmas Day, eh...?

GIRL Interrupted

Freema Agyeman

INTERVIEW BY **BENJAMIN COOK**

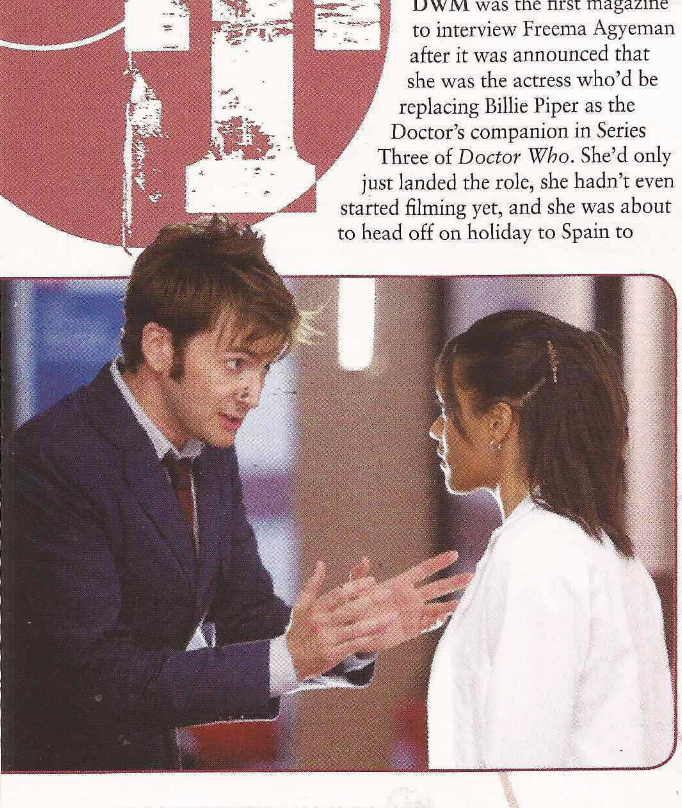
This time last year, in something of an exclusive, **DWM** was the first magazine to interview Freema Agyeman after it was announced that she was the actress who'd be replacing Billie Piper as the Doctor's companion in Series Three of *Doctor Who*. She'd only just landed the role, she hadn't even started filming yet, and she was about to head off on holiday to Spain to calm down, chill out, and prepare herself for the most incredible year of her life. And it really, truly has been…

"It does and it doesn't seem like a year ago," she considers, when we catch up for a telephone interview in the week that *The Sun* announced, somewhat erroneously, Freema's axing from *Doctor Who*. More on that later. "I think back to the screen test," she continues, "and it seems like a lifetime ago, but then the last year has also flown by so fast." Landing the role was, says Freema, the stuff of dreams. "All I've ever wanted is to be able to live off my craft. This is one of the few professions where you'll actually do jobs for free, just out of love. Can you imagine, say, temps doing a day's secretarial work for nothing?!"

If she was nervous when **DWM** interviewed her last summer, she didn't show it. "Not with you guys," she laughs. "It's all good training, learning how to deal with being interviewed. But there are so many people around me who are supportive, making it so easy – Russell [T Davies, showrunner], David [Tennant] holding my hand. I don't want to sound patronising, but I really am looked after."

Following in Billie Piper's footsteps – and doing so with self-assurance, and not inconsiderable panache – is quite a feat. Did she ever feel that the expectations of her were too high? Apparently not. "I couldn't let that distract me," insists Freema, "cos it wasn't like I was replacing Billie. Billie was brilliant, but Martha is a different character to Rose. Thankfully, the response has, mostly, been amazing."

DWM reminds Freema of the Series Three press launch, where her first two episodes, *Smith and Jones* and *The Shakespeare Code*, were shown to a theatreful of critics, celebrities and celebrity critics. Freema was positively glowing that night. "I had such an amazing time," she grins. "The character was liked, which was such a relief, I can't ▶

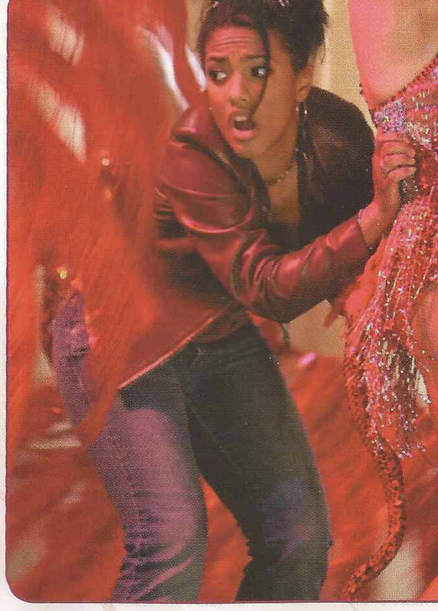


"There are so many people around me, supporting me. I really am looked after!"

▲ *A rare smile during the harrowing events of* ***Last of the Time Lords.***

▶ *Right: We'll let you know, dear! Martha makes her stage début in* ***Daleks in Manhattan.***

▼ *Below: Martha and the Doctor career towards the end of creation in* ***Utopia.***



◀ tell you – cos you never know, people might have hated Martha. But everyone was just so encouraging."

How, then, does Freema reckon the character has changed over Series Three?

"She started out," says the actress, "as quite grown-up, I think, but still she had some growing up to do, and the turning point, I think, was Episode 7 [*42*], where she saves the Doctor's life, and gets given a key to the TARDIS. And then Episodes 8 and 9 [*Human Nature* and *The Family of Blood*], where again she had to save him, and she realises… well, that he doesn't feel the same about her as she does him. He doesn't have those feelings for her in any form, whether he's a Time Lord or a human. That hardens her, I think."

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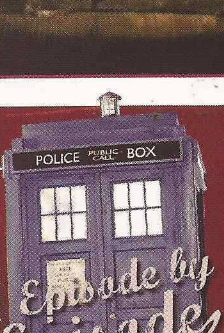
So it's definitely unrequited love…?

"Well, when Martha first meets the Doctor, there's an obvious attraction on her part. She does fancy him, and she can see that he's a man with a broken heart. Early on, she thinks that she can go some way to mending that, maybe. I don't know if she actually thinks 'girlfriend' – but later, she realises that that could possibly just mean a friend. He does need somebody, he is lonely, but he doesn't necessarily need a love interest. She's an intelligent girl, and she kind of gathers that, especially as it's just bulldozed down in 8 and 9. She does address it in Episode 13, cos it does need to be addressed. Russell has a responsibility to the show, and to the integrity of the characters, and it wouldn't be right for her to have grown from all that and then gone, 'Well, actually, let's climb back aboard the TARDIS, and go around again.' She wouldn't, really. She realises that her love is unrequited, so she walks away. It's the right course of action for Martha, and it's a brilliant opportunity for me."

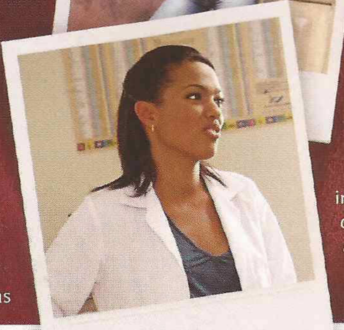
It's appropriate, too, that she turns him down. "It's kind of an echo of Episode 6 [*The Lazarus Experiment*]," Freema points out, "where she tells the Doctor that she doesn't want to travel with him unless she becomes more of a fully-fledged companion, rather than just his guest. At the end of the series, she doesn't even say, 'I'm only going to stay if I have you' sort of thing; there's no point in even going there. She knows that it's not going to happen, so she's not giving him an ultimatum, and he doesn't try to stop her. Russell did say that he didn't want me going out with my head down. He didn't want Martha to be crying – although it was quite an emotional scene to play, so I think there were a few tears – but he didn't want her to be this pathetic, lonely figure with a broken heart, walking away with her tail between her legs. He was adamant that he wanted Martha's head held high, and I completely agreed. She's grown up a hell of a lot, and this is a decision that she's making with a rational mind. She had to have the courage of her convictions."

> **"She realises her love is unrequited so she walks away. It's right for her…"**

At what stage was Freema put in the picture regarding Martha's journey? Was she told from the off what would



Episode by Episode



SMITH AND JONES

"What springs to mind? Ooh, I would say… baptism of fire! And genetic transfer!"

THE SHAKESPEARE CODE

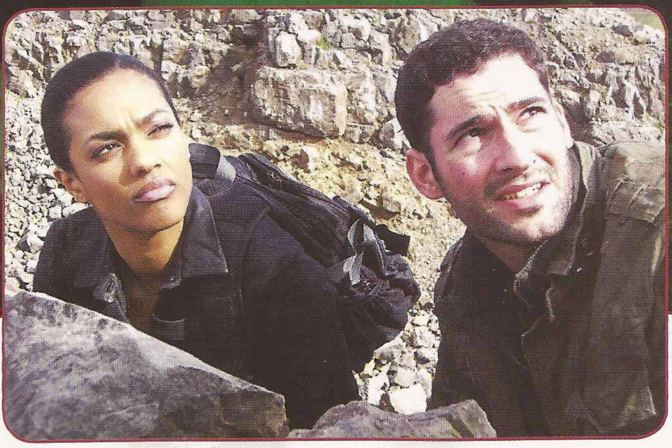
"That was one of my favourites. The sets and everything were just beautiful, and it was like a fairytale story. That was a really magical one for me."

GRIDLOCK

"I'd say… contained! Thankfully, I got on so well with Lenora [Chrichlow, who played Cheen] and Travis Oliver [Milo] that I loved being around them, and had a really good time. I guess that was the first time that I was without David for a long time, so that was me kind of finding my feet as an actor on my own on set."

DALEKS IN MANHATTAN / EVOLUTION OF THE DALEKS

"The Daleks, obviously. Russell sent me a text the night before we started saying, 'Martha meets the Daleks! She's arrived!' That was pivotal for me to be welcomed into the *Doctor Who* fold. The Daleks didn't disappoint. They were bigger than I'd thought, and I loved that there were three people operating each one. I was there with my jaw open, smiling madly."



happen, or was she waiting for each script to arrive, itching to find out what happens next?

"I was told about character development towards the end, when Russell did say to me, 'Look, are you prepared – Martha saves the world!' I felt so honoured and so flattered that he'd entrusted me with that, and the amount of stuff that Martha has to do in the final episodes was great for me as an actress. I was like, 'Wow, that's huge!' But then I read the script and thought, 'Actually, this is *so* Martha.'"

Freema will also be appearing in no less than three episodes of the second series of sister show *Torchwood*. "I was absolutely blown away," she says of hearing the news. "The irony is that I was told that I was auditioning for *Torchwood* when I was, in fact, auditioning for the role of Martha, so it's all gone a bit full-circle, really. I cannot wait to work with John Barrowman again, I cannot wait to meet the rest of the team, and it's going to be invaluable for Martha and for me as an actress, cos Martha gets to grow in another direction. It's a much more adult programme. Initially, my reaction was, 'Oh my God,' but then you digest it, and think, 'This is perfect, cos I'm not leaving *Doctor Who*, I will still be appearing in Series Four,' but the fact is that Martha has, at this stage, outgrown the Doctor."

How does Freema think she will fit into *Torchwood*? We see a tougher, less compromising Martha in *Last of the Time Lords*, which might be well-suited to the sister show…

"Precisely. That's a good point. As we were saying, she kind of hardens, so she will suit that Torchwood environment, I think. She'll have something to offer the Torchwood team. It's just going to be great. I'm really looking forward to this year. I am so proud of who Martha has become."

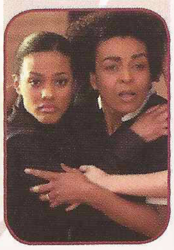
And of course – despite tabloid rumours to the contrary – Martha will meet up with the Doctor again in Series Four of *Doctor Who*. How does Freema imagine that their relationship will have developed? Will working with Torchwood have changed Martha further?

She nods. "Sure, I think so. She'll actually be in a relationship by that point, I think, so that part of her soul is fulfilled, so I think she'll look at her relationship with the Doctor with fresh eyes – older and much, much wiser. It will be a nice reunion for old times' sake, but I think she's definitely going to come to the forum with a lot more to offer. The last time that the Doctor and Martha will have seen one another is after she's just saved the world, so she sort of went out on a bit of a high, and then they meet up again… so ▶

▲ *Top: Don't mess with this gal! Martha makes a stand in* Gridlock.

▲ *Above: The legendary Martha Jones hooks up with Milligan (Tom Ellis).*

▼ *Mother and daughter in peril.*



THE LAZARUS EXPERIMENT

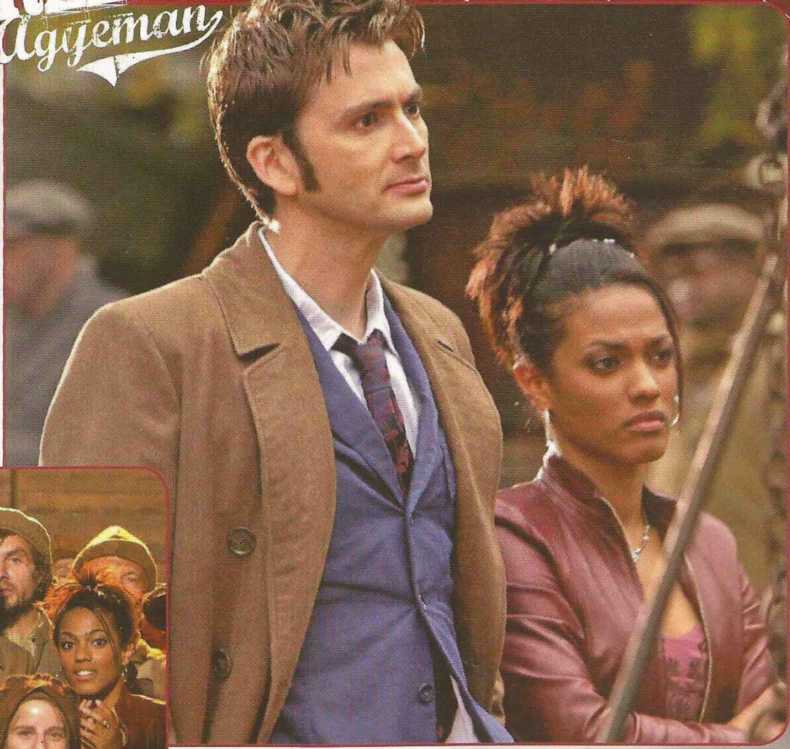
"My family! That was where Martha had a lot to do with Tish, and her mum and brother were there, and it was great to work with them all again. Also, it was nice to change costume at last! It was the first time, too, that I really learnt how to act with CGI. Up until then, the only stuff that I'd had to do was looking out of a window or at the moon or whatever."

42

"Lots of emotion, and being absolutely freezing cold, cos that warehouse that we filmed in was frozen, and we were all supposed to be all sweaty, so there was a lot of cursing under our breath going on between takes!"

HUMAN NATURE / THE FAMILY OF BLOOD

"I felt very sort of – how can I put it? – comfortable and quite grown-up. It was all to do with the attire, really, wearing those clothes. It was, for me, about Martha being in the background in a sense, but also ▶



◀ it will be a case of friends reunited, but I would imagine that they'll be sizing each other up a bit!"

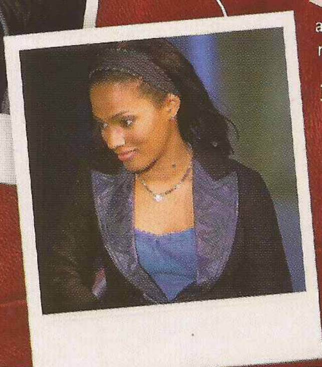
One of Freema's highlights of working on *Doctor Who* is the rapport that she established with her co-star, David Tennant. "He's as warm, and as welcoming, and as friendly as he was on day one," she enthuses. "Obviously, as an actor, you get to know each other better. You spot each other's little ways, even if it's just where you stand; whether it's more comfortable to stand to his left or his right. That's definitely got easier. The first couple of days, I kind of felt like a spare part, kind of hanging on the end… whereas now I kind of feel like we're a unit."

What has Freema learnt from – and about – David?

"From him, I've learnt that it's possible to do a job, as he did for nine months, and never complain once. Any time that you complain, or other people complain, it's unnecessary, cos I've witnessed a man work for nine months without a moan. To have the energy and enthusiasm, every day, to be up for it, tirelessly, is just such an incredible thing to watch – and to learn from, cos this has been my first big TV job. On the first day of filming, David wasn't there, it was just me on my own, and I remember thinking, 'Thank God! I'd feel extra nervous if I were working with David.' But then what happened over the course of filming was that the days when he wasn't in were the days that I was kind of thinking, 'Oh. Where's David? Hmpf!' I began to feel more comfortable when he was there, cos he's a reassuring person to have as a friend. He's like a safety net. I'm not saying that I couldn't work without him being there, but I began to… not rely on him, but it began to become such an easy partnership that it was really a no-brainer. He loves what he does.

"There was one time," Freema recalls, "when we were filming underground in Newport, I think, for the Bedlam scenes in *The Shakespeare Code*. As we came out, there was a big gathering of people, because word had spread that we were there, and David had to… literally, the way out was to crawl under this little space, so he had to do a run, duck, dive, and roll into the car! He was being mobbed. Ooh, it was like being a pop star! I couldn't believe it."

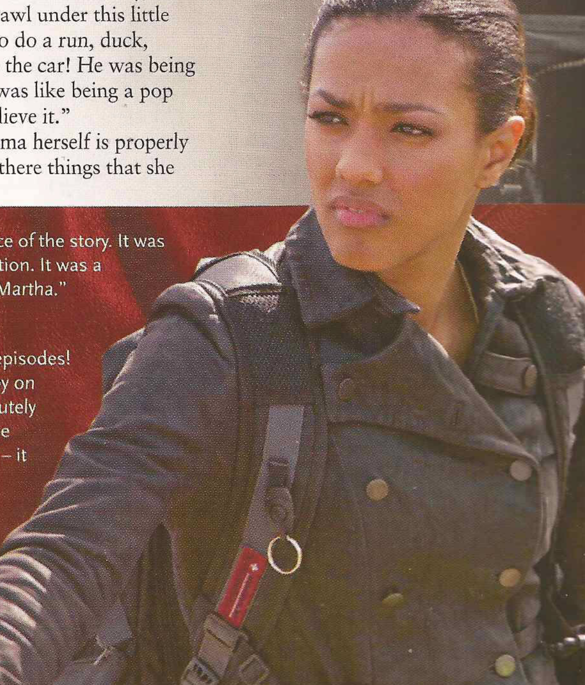
Of course, Freema herself is properly famous now. Are there things that she



◀ being the driving force of the story. It was an interesting combination. It was a really pivotal point for Martha."

BLINK

"One of my favourite episodes! Honestly! It was creepy on the page, and it absolutely jumped straight off the page onto the screen – it was exactly how I'd envisaged it would look. A really great, spooky story."



UTOPIA

"Captain Jack! And Derek Jacobi [Professor Yana] – he was just mesmerising. When he was doing that scene with him and the watch, he had everyone under some sort of spell. He offered me loads of lovely advice."

JOHN Sm
18/7/81

could have got away with doing back at the beginning of the year that she can't possibly get away with now?

"I am getting recognised more and more," she acknowledges. "Every week that another episode transmits, that's another 20 people that I'll notice staring or pointing. You're kind of followed around in big shopping centres, but it's not an overwhelming bombardment. I'm not getting harassed. I was told that the minute it aired, the difference between one day and the next is significant, but it didn't go into overdrive, I must admit. I'm not saying that I wish it would! It's all progressed at a really natural, steady pace. It's mostly children coming up to me with their parents, and they apologise profusely for bothering you, but can they have an autograph? Can they have a picture? It's all positive, and they're loving the show, and I cannot express my gratitude enough, and my relief, and my happiness that it's going down well. I've got all the time in the world to sign what they want me to sign. I'm so flattered, honestly. But I'm still going to all the same places."

Has she got used to presenting a BAFTA one week, and appearing on *Jonathan Ross* the next? Or is she still having to pinch herself?

"A bit of both. I tend to sleep badly the night before, cos I'm really nervous. I then calm down when I'm getting ready, cos I feel like I'm getting ready for a night out, and it's really exciting. And I get nervous again when I arrive, cos I think, 'Oh God, it's real!' But then the nerves disappear when I get going. I imagine it might always be like that, cos I'm quite an excitable person anyway, so it doesn't take much."

▲ *Top: Facing the prejudices of a bygone age in* ***Human Nature****.*

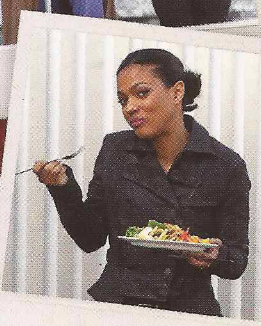
▲ *Above: Freema puts her media training to good use on Jonathan Ross' chat show.*

◀ *Facing page, top left: The Doctor and Martha meet the inhabitants of Hooverville and (middle left) sixteenth-century London.*

"I've got all the time in the world to say hello to fans. I'm so flattered, honestly!"

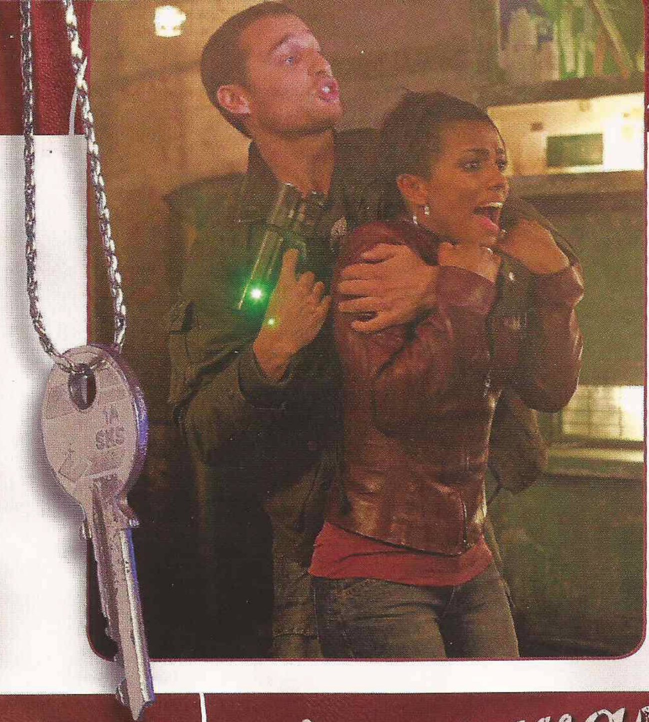
Freema admits that the press attention rarely detracts from her enjoyment of the job. "I do think it's part and parcel," she says. "I can remember when… well, even now, if I like a pop star or an actor or whatever, it's always nice to see them out of hours, if you like, and get a little bit more of an impression of what they're like. I understand that it's a necessary part of the job. In terms of being papped or whatever, and that story in *The Sun* this week claiming that I'd been axed or sacked, you do kind of die a little bit, and think, 'Well, I *wasn't* axed! I was told what was going to happen to Martha!' But I've enough people around me that keep reiterating that, really. That story in *The Sun* was kind of… it'd all been going really well, and I'd had a good time on *Jonathan Ross*, but then it was all overshadowed for me that weekend, thinking, 'Why are people writing these stories that I've been sacked?' But I know it's not true, and the producers know that it's not true, and my loved ones know it's not true, and that's enough to dissipate my fears. I have faith that if the public liked what they saw, one little article isn't going to change their minds. I've just got to have faith in myself and what I'm doing, and faith in the fans."

Freema is definitely not one of these actresses who claims to be unable to watch themselves on screen. "I used to be like that when I was doing other jobs," she says. "I used to cringe. But I don't anymore, cos there's so much more to see in an episode than just myself. I'm only part of the machine that is *Doctor Who*. I want to watch the show because I'm a fan as well. I watched Episode 1, and sort of critiqued my performance, with a notepad, writing things like 'don't do that again' or 'more of that, maybe' – but you can't do that all the time, so I stopped. I'm enjoying each episode in its entirety, and I have complete faith in what we've done. I watch it with my family. We get the pizzas in, get the drinks in, and watch *Doctor Who*. Even they say that, after a while, they don't see me as Freema; I'm Martha Jones, ▶



THE SOUND OF DRUMS / LAST OF THE TIME LORDS

"When I knew where Martha was heading – when Russell said, 'She saves the world' – I remember having a couple of sleepless nights about that one! 'All eyes on you', sort of thing. But I loved wearing my SAS combat gear – I was an action figure for a while! Well, actually, I *am* an action figure! Anyway, I'd describe it as an epic – loads of explosions, energy, and an incredible guest cast. For me, a lot to do, and a lot to do for Martha. I was shattered after it was all finished, but I'm pretty pleased with the result."



◀ and part of the story. That's really flattering to hear. My family is always honest with me. My boyfriend said to me once, I think it was after Episode 3, he went, 'I think I'd quite like to meet Martha Jones!' It was after she'd been really level headed when all the Macra were attacking, cos I'm nothing like that. I'd panic!"

Fighting monsters is par for the course for a *Doctor Who* companion. "Get involved!" chuckles Freema. "You can very quickly get absorbed in the moment. Definitely. If you're being chased, or you turn around and something's behind you, you do start to feel the fear. There was a moment in Hooverville [in *Daleks in Manhattan*] where this pig comes out of the shadows and grabs me, and it was just terrifying. But perhaps that's not correct for camera, because you've still got to speak loudly and clearly, and hit your mark. Quite frankly, if you're not doing it properly, you'll look silly. It's good fun, though."

But filming on location is less of a laugh. "We've had some really miserable locations," Freema admits, "but we're getting a job done, and producing something amazing, so there's never a moment where I think, 'I really don't want to do this today.' The coldest I ever was – and we've had our share of cold, miserable times – was when we were stood on a roof for Episode 6, and we were really high up, and the wind… oh, it was *freezing*, and it was four in the morning, and we were in little strappy dresses, and I remember – oh – I just

There's no way we want to let her go

Russell T Davies reveals what's in store for Martha Jones...

Dismay, really," says showrunner Russell T Davies, when **DWM** asks him for his response to recent tabloid speculation that Freema has been axed from *Doctor Who*. "It's a familiar dismay," he adds, "that's happened to us with almost every secret that we've tried to keep, but this time it's personal. I mean, those reports could be read as bad news for Freema, and I think that's devastating, particularly as we know what a complicated plan we have for Martha. It says a lot about the print industry in this country that a complicated plan doesn't translate into print very well. We get forewarned that *The Sun* is going to print something, but *The Sun* prints so many stories, all the papers do, that all you can do is not respond to it, otherwise you end up giving everything away. If you say 'yes' to one thing, you have to say 'no' to the next, and we'd be releasing a press statement every day. You've just got to let them prattle on and you've just got to take the blows. Sometimes, unfortunately, one of the actors takes the blow for you, and then we're supportive, and we try to help, but what can you do without opening up a dialogue with the newspaper? You're in danger of spreading a rumour even further by denying it. All sorts of stories are hitting the papers at the moment – stories about Freema, Kylie [Minogue], stories about, well, whoever – and thank God we have a licensed magazine where we can say what's *really* going on in detail. The only place where you'll read the truth is **Doctor Who Magazine**. It's the one area where we feel safe, talking to you."

Russell explains the *real* reasoning behind Freema's departure at the end of Series Three, and her impending return in Series Four. "The theme of this year has, I suppose, been unrequited love," he says. "It's one of my favourite stories. It's what [his 1999 TV series] *Queer as Folk* was about, and a lot of [2001 drama] *Bob & Rose* was about. I just love writing about it, cos I spend my life in a state of unrequited love. It's a healthy state to be in, I think – bitter, but good – always wanting something more, someone else, just around the corner. Never mind that Martha has saved the world, never mind that she's battled monsters, and fallen into the sun, and fought rhinos on the moon... when she walks into the TARDIS and delivers that speech about her friend Vicky and her friend Shaun, that is far and away the bravest thing that she's ever done. We all live like that. It's all of us. Phil [Collinson, the producer] was like, 'You wrote that speech for me, didn't you?' And then Julie [Gardner, the executive producer] had a quiet word and said, 'You wrote that speech for me, didn't you?' And I was going, 'No! It's *all* of us! The human race, we live like that'

"But you couldn't sustain that for two years. I only completely made up my mind about Martha departing in the second half of last year. I knew that we'd never lose Freema, and that's why we've these extraordinary plans to put her into *Torchwood*, and then to put her back into *Doctor Who*, cos there's no way that we want to let her go. She's just brilliant. But also I want to see that character grow up, which is the point of her making a break. I just realised what a trap she was in, and actually how I was still writing the story of *Queer as Folk*. The only way out of this story is to end it. It's suffering otherwise, to be in that permanent state of unrequited love. There's so much further to go with her now. It'll be brilliant to see her as a much more independent woman. That improves the character and the story. The Martha that you'll see walking into *Torchwood*, and then back into *Doctor Who* next series, is freed from her curse of unrequited love."

Russell is confident that Martha will fit seamlessly into *Doctor Who*'s more adult sister series. "You have to protect the fact that she's still a *Doctor Who* character," he acknowledges. "For example, there is no sex or swearing with her in *Torchwood*, cos there will be some kids watching. It's fine for Gwen to be doing it, or for Owen to be doing it, it's very rare for Tosh to be doing it... but literally we sit there with a script, taking swearwords out of Martha's lines sometimes. Exactly the same with Captain Jack – he never swears in *Torchwood*. When Martha comes into *Torchwood*, a huge story kicks off that covers three episodes, and she's very involved in that. She comes in as a bit of an expert. I mean, she has travelled in outer space, she has met all sorts of things, and you realise how much she was listening and learning in all her travels with the Doctor. She comes in with a lot of knowledge, and that gives her a real strength in the team, and a bit of rivalry from the others. It doesn't last long, but there's a bit of an attitude. There's a nice feisty relationship between her and Owen. It good cos she'll be back on screen in *Torchwood* at the beginning of 2008, which will cover the gap between Series Three and the next series of *Doctor Who*, so Freema and Martha will be a continuous presence..."

▲ *Top: Martha is forced to watch the Doctor fall in love with another woman in Human Nature.*

▼ *Below: Freema films her departure from the TARDIS... for now, at least!*

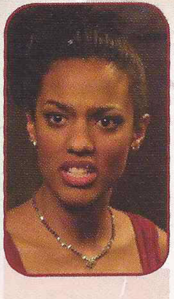
couldn't speak. It was painful. But the costume department are great. They put heat packs on your back, which are incredible, and you've got hand-warmers and thermal socks. You're not going to be in the mud all the time, so when you are – deal with it! Have a hot tea, and it's fine.”

But never mind mud, wind, or Pig Men! The greatest trial for Freema has being shooting in Cardiff for most of the year, and missing her family who are based in London. “Look, I have enjoyed being in Cardiff,” she says. “I don't know if I'm going to offend people by saying this, but it's like a little mini London. It's got everything I need. But I remember I was asked a question for another interview: if you could invent a futuristic machine, what sort of machine would it be? And I said, ‘A teleport,’ cos if I could just see my loved ones every day, or every other day at least, then that would be enough for me. I'm such a homebody, and really, really close to my family… so that's been the hard thing. By the end of shooting Series Three, I was starting to get seriously homesick, so it was lovely to get back to London, sleep in my own bed, and see everyone again. If *Doctor Who* was filmed in London, then it'd be the perfect job. You wouldn't hear a peep out of me.”

“My screen family and I were like a genuine family – we all keep in touch!”

So could Freema have ‘done a Martha’ and dropped everything to travel through time and space with a complete stranger? Could she bear to leave behind her family? She answers without hesitation: “I would say, in a word, no. But then I don't want that to be interpreted as ‘I have no interest in doing that,’ because I completely believe in extraterrestrial life, and the opportunity to see it with my own eyes would be priceless. But if I could somehow combine the two – either take my family with me, or have the aliens visit us here on Earth – that would be more desirable. I don't think I could go off and not know when I'm going to see them again. I need to speak to them every day. In Cardiff, it was like every opportunity, every minute between takes, I was on the phone to them. They are my absolute backbone, so I wouldn't be able to leave them.”

Some of Freema's most moving scenes, in episodes such as *42*, were of Martha missing her family. “I'm getting emotional just thinking about it now,” she says. “She's not sure whether she'll see them again, not sure if she'll live or die. After a day shooting those scenes, I was shattered. Emotionally drained. The camera operator said, ‘You'll sleep well tonight.’ But I can imagine what it's like, missing your family like that.” What was it like having a second family for eight months of the year? “They were brilliant. I didn't see them as often as I saw David, so it was great when they did come back, because we were, literally, like this real family. The first day that we were together, for the pub scenes [in *Smith and Jones*], we did this improvisation – what would it be like, say, in our household on Christmas Day? And it was so easy to get into it, and talk about who'd be doing what, where, saying what with who, and it was at that moment I thought, ‘This is going to be quite organic.’ I still keep in touch with them all. I got on really well with Gugu [Mbatha-Raw, who plays Martha's sister, Tish], and I'm going to see her play next week. I'm going with Adjoa [Andoh, who plays Martha's mum, Francine], so it's a real family outing! And I've spoken to Reggie [Yates, who plays brother Leo] this week already, and Trevor Laird [father Clive]. I'm so lucky and happy that we all got on from the outset. Even on a night shoot, when you were cold and tired, you could go and snuggle up to one of them, talk if you wanted to or doze off if need be. It was really comfortable company.”



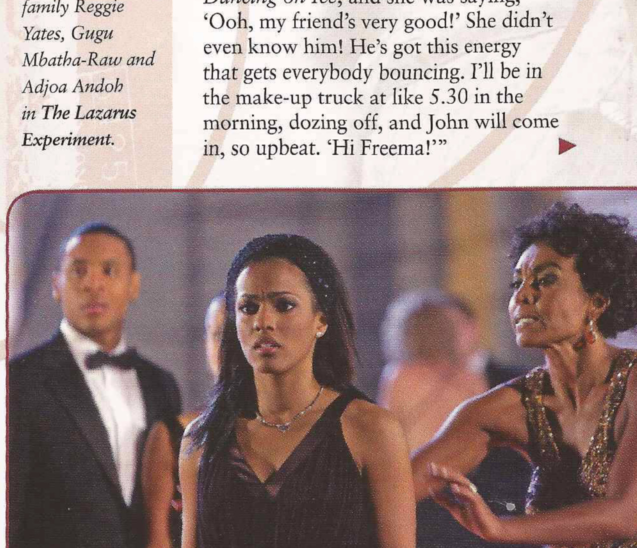
▲ *Top: Filming in Cardiff with John Barrowman and David Tennant for* ***Last of the Time Lords.***

◀ *Facing page, top: Martha is kidnapped in* ***Gridlock.***

▼ *Below: Freema with her screen family Reggie Yates, Gugu Mbatha-Raw and Adjoa Andoh in* ***The Lazarus Experiment.***

And what – dare we ask – were her expectations of working with Captain Jack himself, John Barrowman?

“His reputation preceded him – as a bit of a bad boy, and funny, and naughty – so I had this image.” She stops to laugh. “I was worried that I'd be disappointed. I was so looking forward to working with him, cos everybody has nice things to say about working with John, and he absolutely fulfilled it. My mum really likes him, too. She calls him ‘my friend’ – she has her little phrases, my mum. She was watching him doing *Dancing on Ice*, and she was saying, ‘Ooh, my friend's very good!’ She didn't even know him! He's got this energy that gets everybody bouncing. I'll be in the make-up truck at like 5.30 in the morning, dozing off, and John will come in, so upbeat. ‘Hi Freema!’” ▶



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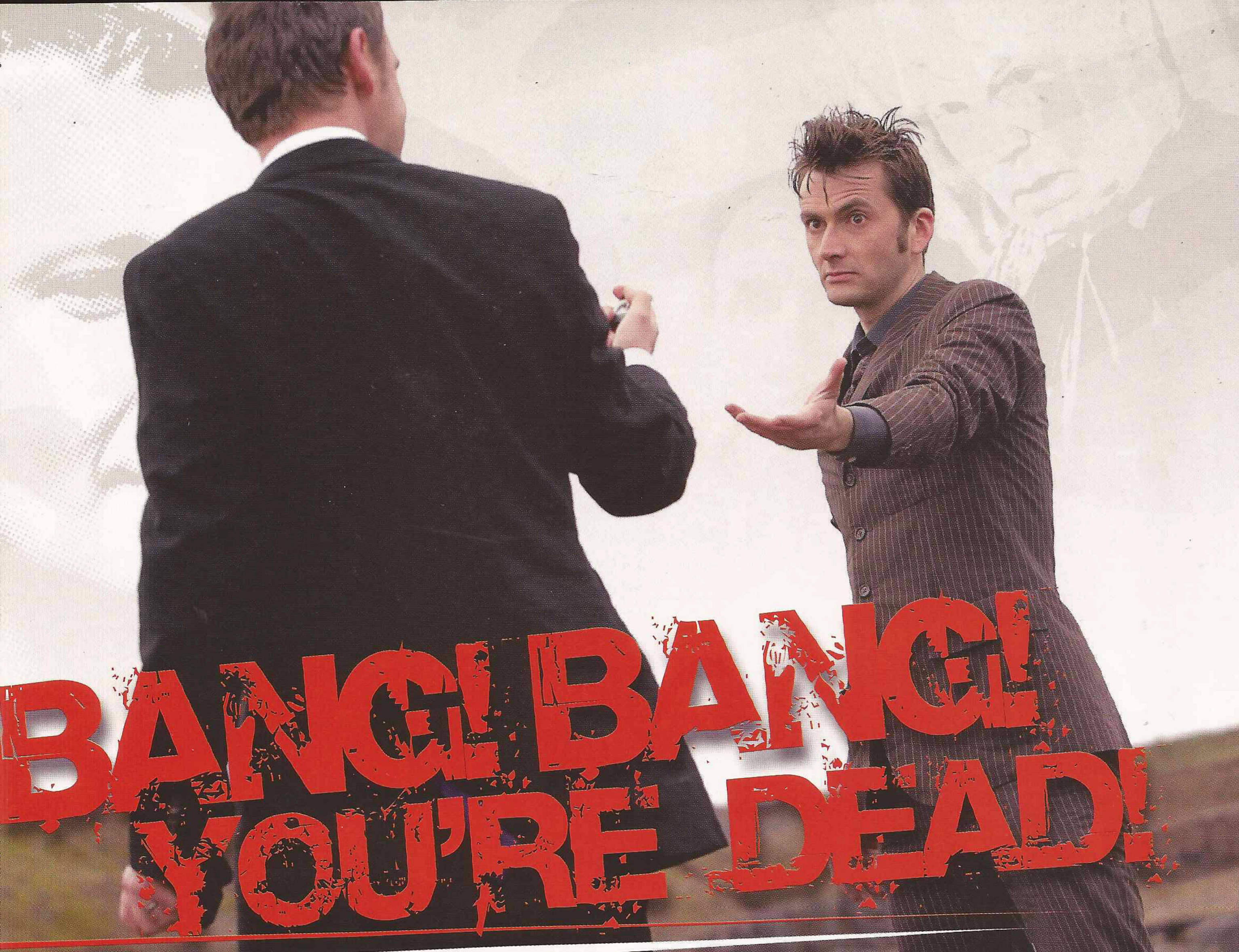


BANG! BANG! YOU'RE DEAD!

Benjamin Cook pays his respects to the Doctor's fallen foe as he investigates the final end for the Master...

"I'm not a gangster tonight / Don't want to be a bad guy / I'm just a loner, baby, / And now you've gotten in my way"

It's Thursday 8 March. **DWM** is standing in a slate quarry, near Merthyr Tydfil, in the Welsh valleys. It takes a special kind of stupid not to be wearing a coat. In **DWM**'s defence, we didn't realise quite how high up and exposed Vaynor Quarry would be.

The Master, John Simm, is coping more admirably with the sub-zero (well, almost sub-zero) conditions. He's standing atop a mound of what's almost certainly slate, striking poses for on-set visual effects supervisor Barney Curnow, who's recording them for posterity's sake on a digital camera. "Comedy pose?" offers John.

"Best not," chips in David Tennant. "It's gonna be made eventually."

Indeed, these snapshot are so that Barney and his colleagues at The Mill can recreate a CGI statue of the Master. Possibly doing a Basil Fawlty Nazi salute, at this rate. Or a classic Bruce Forsythe pose. "Or how about just a fig leaf?" offers John.

Barney opens his mouth as if to say, 'Enough with the comedy poses already,' but snaps it shut it again as John straightens up and postures, as the Master might, with arms folded and a steely glare. "Now, *that's* more like it," grins the man from The Mill.

What qualities, then, did showrunner Russell T Davies want the current incarnation of the Master to retain?

"The basics, really," says Russell. "His charm, his wit, even his sexuality, which we saw as far back as *The Time Monster* [1972]. I wanted to stress that he's the opposite of the Tenth Doctor, with his own TARDIS, albeit stolen, his own companion, who's also his wife – blonde, like an evil Rose – and his own screwdriver, and even his own suit, to mirror David's. A black costume always seems to work; he'd just look odd in beige. We took some photos of him in an ordinary suit, for Saxon's pre-election days, for the Saxon website, and he looked *so* un-Masterly."

"I personally went and revisited all of the earlier Master episodes," says the director of Episodes 12 and 13, Colin Teague, "with Jon Pertwee and Tom Baker, which was my sort of era, and John, I know, remembered those ones as well. He was into having the goatee, actually, but my response and Russell's was, 'If you had that, imagine the newspaper headlines: 'Would you trust this man as your next Prime Minister?'

So we abandoned that idea, cos he had to work as 'Mr Saxon' as well."

"The beard was discussed at infinite length," remembers Russell. "It was on, it was off, John wanted it, then didn't, I didn't, then did – but in the end we decided that, in stripping everything down to basics, it just wasn't needed. Also, I always loved the Master's power of hypnosis, and took that up a notch with Archangel. What else? Sadly, we never got in the words 'I am the Master, and you will obey me' – but you can kind of assume that that was happening on a global scale. Oh, and the tissue compression eliminator! Damn, I'd love to have included that. I really did give it some hard thought, but the Master, in the end, has so many gadgets and surprises – the Toclafane, the Paradox Machine, the laser screwdriver, the Doctor's hand – that I just thought it was a bit heavy-handed if he suddenly whipped out yet another weapon. 'By the way, I've also got *this*!' But I'm sure that there was a tissue compression eliminator in his pocket all along. Maybe that's how he got rid of the bodies from the Cabinet Room? Yes, the wheelie bin at the back of Number 10 is full of little gassy dolls in suits!"

"I'M SURE THE MASTER HAD HIS TISSUE COMPRESSION ELIMINATOR IN HIS POCKET!"

In the quarry, John and David are fighting over a watch (with which the Master can self-destruct his entire fleet of ships, and destroy the world, and what's the betting it can display multiple time zones and is waterproof up to 200 metres?), above a steep drop. It's a long way down, and there's sod all at the bottom bar slate. "I know everyone will start shouting if I go too near the edge," says David, "but I'm just compelled."

▲ *Top: The Jones family watch as the Doctor is rejuvenated.*

▲ *Above: Director Colin Teague and David Tennant wrap up warm.*

▼ *Below: Captain Jack faces the future.*

"I'll do it!" threatens the Master.

"Weapon after weapon after weapon," chides the Doctor, "and all you do it talk and talk and –"

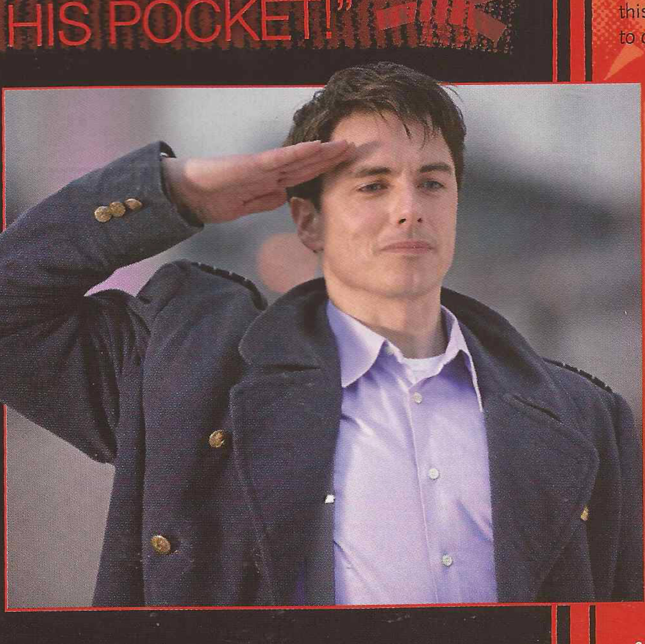
He is interrupted by the faint, dainty melodies of an ice cream van chiming away in the distance. "I don't believe it," laughs John, as the take is abandoned. "We're in the middle of nowhere, and the Benny Hill theme is running in the background!"

"I'm surprised," adds David, "they have ice cream at this time of year."

"Well, it *is* Wales."

"I won't deny I'm gonna miss you when you're gone"

REWIND 24 HOURS. IT'S Wednesday 7 March, and **DWM** is at Cardiff's Upper Boat Studios, on the Valiant's flight ▶



OLD FATHER TIME

"Smells like something I've forgotten / Curled up, died, and now it's rotten"

"I'M CGI FOR A WHOLE 25 pages," enthuses David Tennant, laughing manically, when **DWM** cornered him just a few days before filming began on Episodes 12 and 13. "It's gonna be an interesting experience. If nothing else, it's an opportunity for another variation of the plastic Doctor action figure!"

Does it mean he gets a week off?

"The short answer is, I do. Yes, I finish a week before everybody else. I'm filming all of 12 and 13 in three very, very intense weeks! I've already recorded the lines for the little Yoda Doctor, so that's 20-odd pages that I don't have to be on set for. I had little spots stuck all over my face, and did that thing where you pull the expressions and they record everything. They're going to matte my face onto this little homunculus creature. I had to do it full-length just to give them a reference of movement, and then just the face – not moving very much, but doing the lines."

Talking of just the face, one of the story's more surprising twists tickled Mr Tennant in particular. "The fact that Captain Jack turns out to be the Face of Boe just seems so utterly perfect," chuckles David. "I really want to quiz Russell as to when he figured out that he could do that, because the Face only existed in the first place sort of by chance. It nearly got written out [of 2005's *The End of the World*], so the fact that it's become so integral, and that Captain Jack is Boe, is just perfect. I hooted when I first read that. I often wonder with Russell how much of it all just falls into place at three in the morning..."

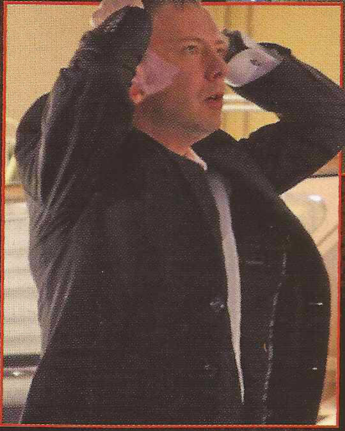
deck. The food here is scrumptious. John Simm thinks so too. "Give in to the donut," he whispers. "Don't hate yourself." Mercifully, that isn't a line from the script.

"Don't be stupid," cries David, after lunch, "it's only a bullet, just regenerate!" That *is* a line from the script. The Master is dying in the Doctor's arms. He is refusing to regenerate. And David is weeping.

"You big Jessie, David," John Barrowman, alias Captain Jack, teases him afterwards.

But David is worried about the camera angle. "It's very wide," he frowns. "Is that all right?"

"It looks awesome on camera," Colin assures him.



"I kind of became aware," recalls the director, afterwards, "that this scene meant a lot to David. He kind of just went into a quiet zone that afternoon, right? He went off, he found his own corners within the set, and just had his own little moments…"

"Am I really saying, 'The drums, the drums,' like that?" asks John S.

Colin: "Yeah, milk it."

Meanwhile, a man from make-up adds dirt to John B's already filthy neck. "Wait a minute," exclaims the actor, "that dirt tastes like wine! Gimme more dirt!"

David and John S give the scene their all, acting the socks of one another, and pummelling every last ounce of angst out of the script. It's moving to watch.

▲ *Main picture: The Master takes the aged Doctor for a trundle round deck,*

▲ *Above: "That's not fair...!"*

▼ *Below: David Tennant feels his age!*

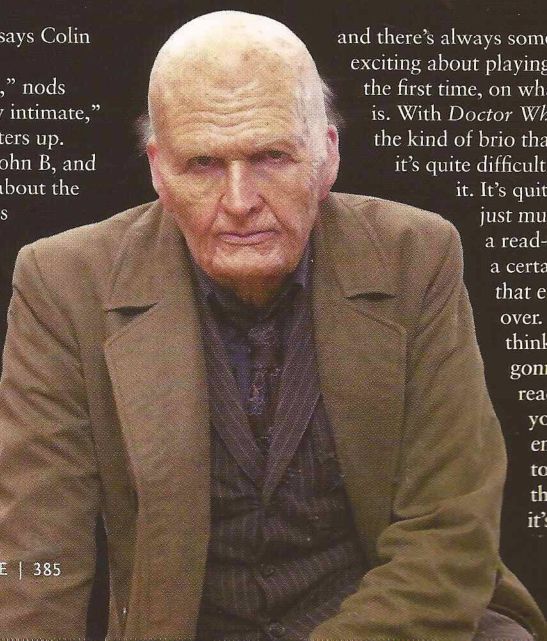
"MY DEATH SCENE WAS A TOUGH ONE – HAVING TO SAY 'THE DRUMS! THE DRUMS!'"

"Good death, good death," says Colin after the take.

"That's a *very* good death," nods David. "We've just been very intimate," David states, as John B saunters up.

"Yeah, so I saw," beams John B, and says something unprintable about the face that the Master pulled as he breathed his last.

DWM wonders how John S feels his death scene went. "It was hard that, man. It was a tough one," he admits, "especially when you're talking about drums. I had to say, 'The drums! Will they stop, Doctor? Will they stop? The drums!' And then I die. I thought, 'Ooh, that's tough, not to make that, I dunno…' But hopefully in the context of the whole thing it'll be okay. And he's a great actor, David, and it's great working with great actors. I've been very lucky to work with some really good actors. So hopefully it'll turn out all right."



"These things are always very collaborative," adds David. "It's as much to do with who you're acting opposite as it's to do with the script, as it's to do with the director and what they're looking for…"

Never mind the actual filming, though. Even at the read-through, David shed real tears. "It depends how carried away you get, to be honest," he says. "Sometimes you just kind of get into it, and you start playing the scene, and there's always something very exciting about playing the scene for the first time, on whatever level that is. With *Doctor Who*, because of the kind of brio that it comes with, it's quite difficult to underplay it. It's quite difficult to just mumble through a read-through. It has a certain attack to it that ends up taking over. Even if you think, 'Oh, I'm just gonna take this read-through easy,' you do, by the end of it, tend to be playing the scene for all it's worth."

Does David *ever* have an off day? He must, surely?

"Oh yeah," he nods. "I think so, yeah. There are lots of bits that I'd like to do again. But that's the case with everything that I've ever done. That's part of what it is to do this job. Sometimes the scenes that you think you've nailed, when you see them back, don't seem quite as special as you thought they were, and the ones that you thought you'd busked your way through are the ones that can be the most alive. There is a kind of alchemy to it that's very difficult to quantify. I suppose that's what makes it an art form, rather than an exact science."

"Oh, I could bury you alive / But you might crawl out with a knife / And kill me when I'm sleeping"

BACK IN VAYNOR QUARRY, JOHN Simm has filmed his final scene for today. "When's the funeral?" he asks.

"Tonight," David answers. "We're waiting for you to leave, then we're burning your effigy."

"The death of Vader!" chuckles John. "Doesn't the Doctor push me out to sea?"

"No, that was in the *old* script."

"Can we have *Light My Fire* playing, then?" asks John. " 'Try now we can only lose / And our love become a funeral pyre…'"

That night, things hot up. Oh yes! A pyre is set alight by the special effects boys, and David is handed a burning torch. "I'm worried about the sparks," he says, before the take. "If someone sees my coat go up, just shout."

"Stand there behind the pyre," requests Colin, "and watch it burn. It's an iconic shot." And then, for good measure, the director bellows: "Burn his head!"

"That hand," begins Colin, discussing the scene with **DWM** afterwards, "wasn't in the original draft. The woman's hand that takes the Master's ring from the pyre came in at a very late stage – I think it was the shooting script. The idea, rumour has it, is that within the ring is his make-up, his DNA, so one day he could be revamped…! Well, you can never say never. I don't think you want to kill off someone like that. Only ten of the rings were made, and I have number nine. I don't know who has the others."

Lock the doors and close the blinds / We're going for a ride!"

NOW, THIS REALLY IS top secret: **DWM** is on set for the recording of the final scene of Episode 13, where the *Titanic* smashes through the TARDIS wall, leading seamlessly into this year's Christmas Special, *Voyage of the Damned*. "Anyone who's not supposed to be here, please leave," requests Peter Bennett, the first assistant director.

"So where do I fall?" asks David. "If I flick a switch on the TARDIS, then – bang!"

"Let's not kill ourselves," suggests Colin, helpfully, as two colossal canons are filled with debris, flotsam, and jetsam, just itching to be fired all over David and the TARDIS set at Upper Boat. "If this works, we should play on. Now, where's the lifebelt going?"

"We don't wanna make it too obvious," points out Phil Collinson, the producer. "We don't want it to land bang on his head!"

David's knees and elbows are padded for the take. "I feel like an armadillo," he says.

"You fall here," explains soundman Julian Howarth, "just in front of the microphone, and you say, 'What? *What?!*' And then you pick up the lifebelt…"

"You do, I suppose," considers David, when **DWM** asks him whether he has to be in good shape to play the Doctor, "but that's partly choice as well. I think you can choose how energetic you want your Doctor to be." He runs this over in his mind. "I don't know whether that's true – there's always gonna be a bit of running about, isn't there? I do tend to add in a bit of… no, do I? That's probably not true either." He bursts out laughing. "What *is* true is that the schedule is relentless, so you need to be disciplined. The scripts just keep coming, and the lines keep coming, and the Doctor talks a lot, and sometimes it's not the easiest stuff to memorise, so it's difficult to keep on top of it all."

The TARDIS set is showered with wreckage! The Doctor is on the floor, coughing. Smoke everywhere. He waves his hand to clear the air, looking up gobsmacked at the prow of a ship – to be added in later by The Mill – protruding through the TARDIS wall. "What? *What?!*" He finds the lifebelt amongst the debris, and flips it over…

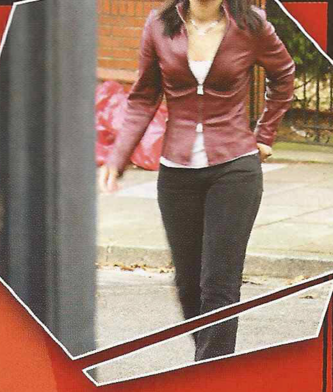
"It is, ultimately, just a teaser for the Christmas Special," says Colin, "so we had to have a closed set, and the script that was sent out didn't include that scene; it just left the Doctor alone in his TARDIS. In fact, suddenly this thing comes crashing into the TARDIS, and I think it works tremendously well. The *Titanic*! I'm excited to see how that's resolved at Christmas. But that, as they say, is for another day…'

▲ *Main picture: The Master (John Simm) threatens to destroy the Earth.*

▲ *Inset above: "I win..." A tearful farewell between two former friends...*

▼ *Below right: The Doctor bids adieu.*

MARTHA'S DEPARTURE



"Please don't hang your head and cry / No wonder why my heart feels dead inside"

"THAT LOOKED ODD," muses Colin Teague. "Very odd. We're getting there, though." The director is talking about the movement of leaves. As Martha Jones walks from the TARDIS, across the road towards her family home, a leaf-blower is employed to add a little atmosphere. Colin is clearly a perfectionist. He wants the shot just so. "These episodes are real crackerjacks," he tells **DWM**. "I'm just trying to do them justice. Coverage is the main thing – keeping your options open. It's hard, but I'm doing my best."

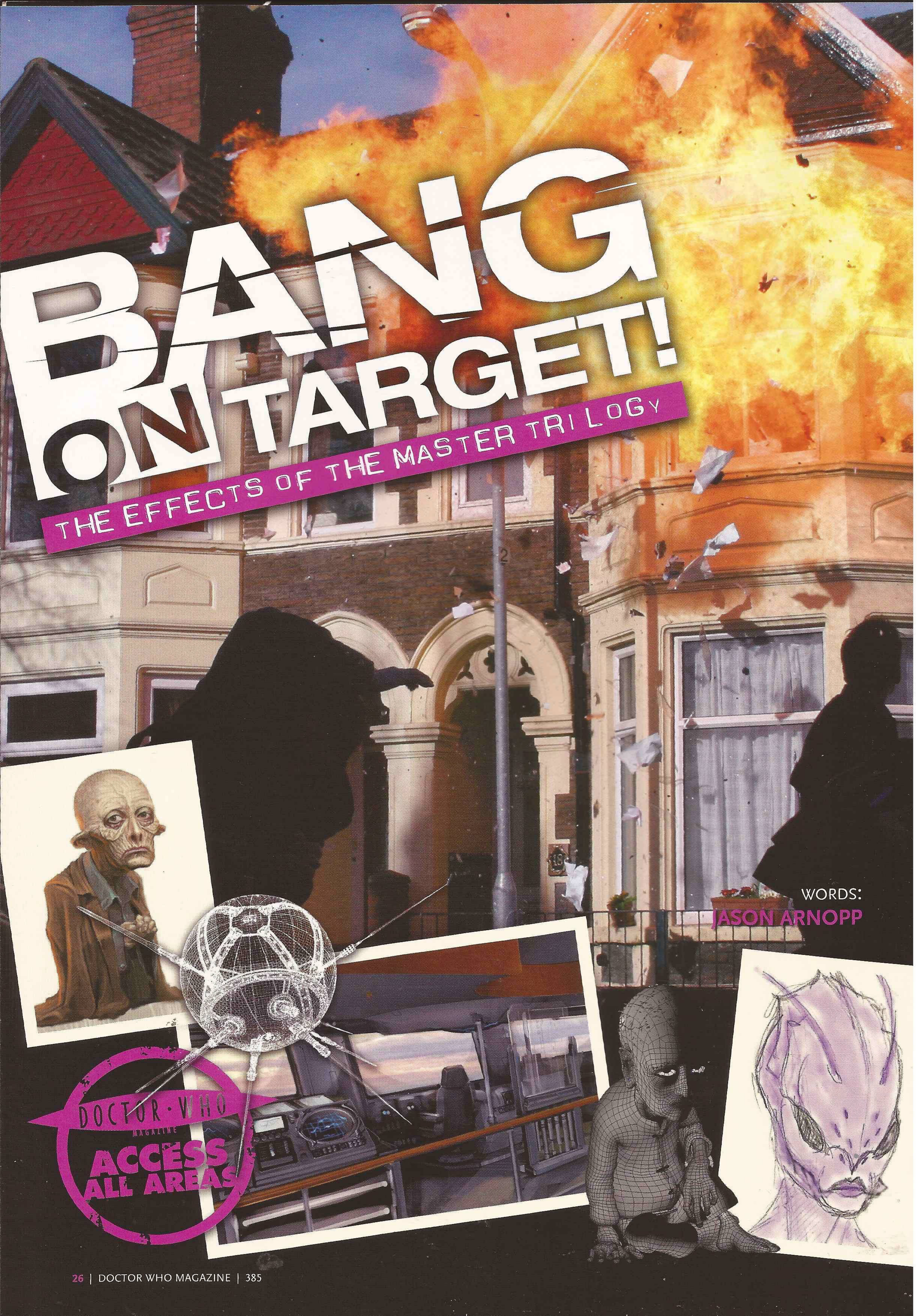
It's 9 February 2007. On a residential street in Penarth, South Wales, the *Doctor Who* crew is camped out in Number 22's front garden. The TARDIS stands on the pavement, dependably inspiring awe and wonder from passers-by. It is an important day in the schedule: the team are filming Martha's return home, at the end of *Last of the Time Lords*. Colin explains to Freema that he wants her to take a couple of steps out of the TARDIS, then go back inside. "I want to really enjoy this moment," he says. "Martha's thinking, 'No, hang on a minute, mister!' I want that glint in your eye, Freema – that glint that says, 'Oh no, you don't!'"

Next up is the shot in which Martha leaves the TARDIS for real. "I'd like more of a march as you come out," Colin says. "You should be thinking, 'I'm going home. No turning back.' Head held high, too."

Over the next few takes, Freema becomes exasperated with herself: she keeps looking down, rather than maintaining the head-held-high thing. "Don't look down!" she yells for her own benefit. "How many more times does poor Colin have to ask me?!"

Soon enough, though, Martha's homecoming is in the bag. Colin's happy, but there's no time to consider the moment's gravitas. The crew heads across the road to film an interior scene for *The Sound of Drums*, in which Clive Jones makes a run for it. "Don't be tentative about it," Colin tells actor Trevor Laird. "You're up and you go, man! You know this isn't how a government should be operating…"

JASON ARNOPP



BANG ON TARGET!

THE EFFECTS OF THE MASTER TRILOGY

WORDS: JASON ARNOPP

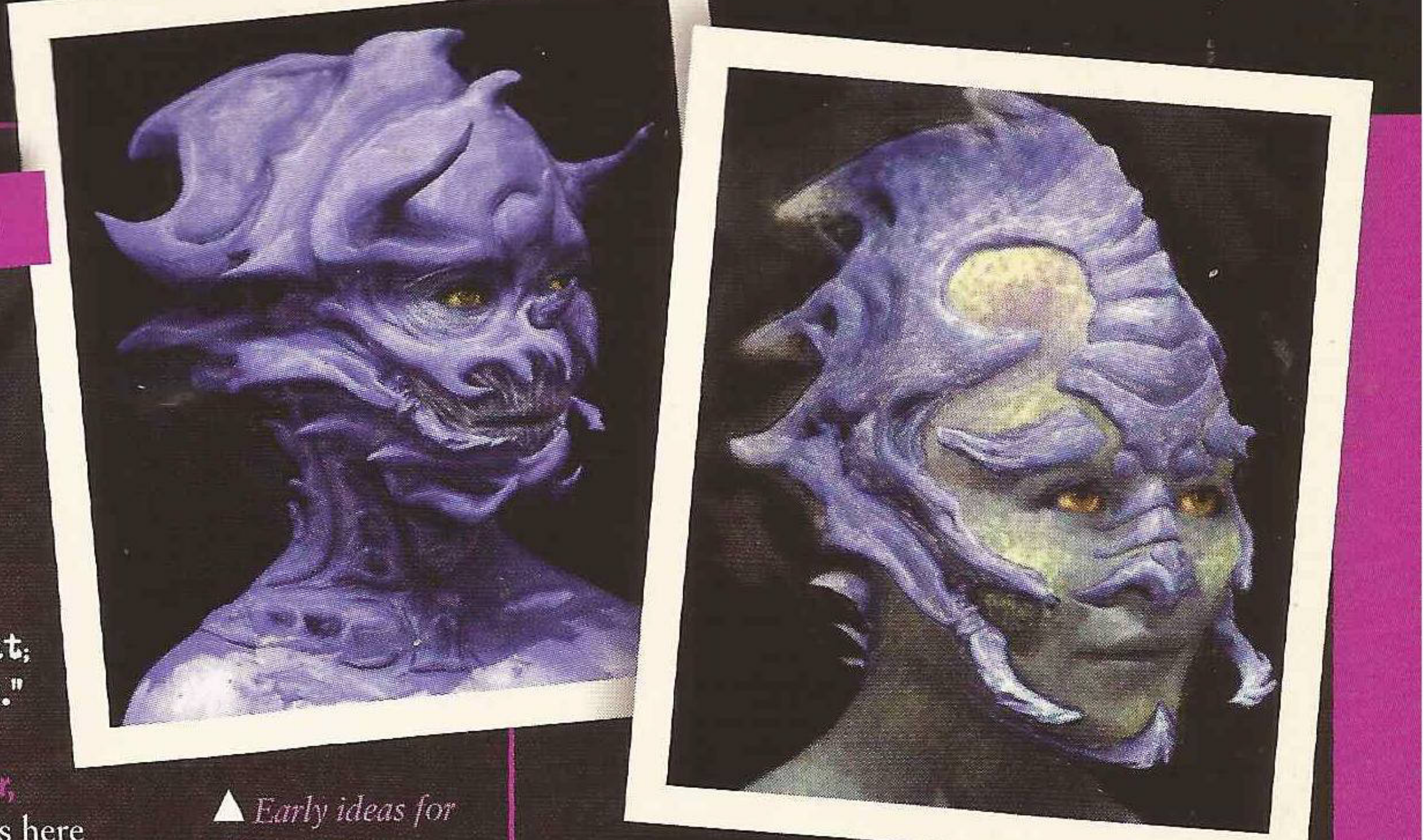
DOCTOR WHO MAGAZINE ACCESS ALL AREAS

CHANTHO

THE SCRIPT: "CHANTHO, a female ALIEN, in white lab-coat. She's blue, a spiny, insecty face (but with human eyes), with mandibles, maybe with her spine showing through her coat; a fussy, polite, innocent."

ROB MAYOR (Managing Director, Millennium FX): "The key words here were 'blue' and 'insectoid'! We made a couple of preliminary designs, which were much more extreme. Russell [T Davies, showrunner] felt that one was too *Star Trek*-y, while the other went too far down the insectoid road, having been modelled on a stag beetle. At the first Tone Meeting, it was established that Chantho needed to be a bit of a shock when you first see her, before it becomes clear that she's very warm, open and friendly. Because of that, we needed to be able to see her eyes and mouth, so you could relate to her as a person. After the casting, too, we could see that the actress Chipo Chung had most amazing eyes smile, so it would have been a shame to cover them up!"

> "OUR ORIGINAL DESIGNS FOR **CHANTHO** WERE MORE **EXTREME...**"



▲ *Early ideas for Chantho from Milennium FX. The one on the left was too insect-y, the one on the right too Star Trek!*

▲ *Top: Chipo Chung gets into her mask for Utopia.*

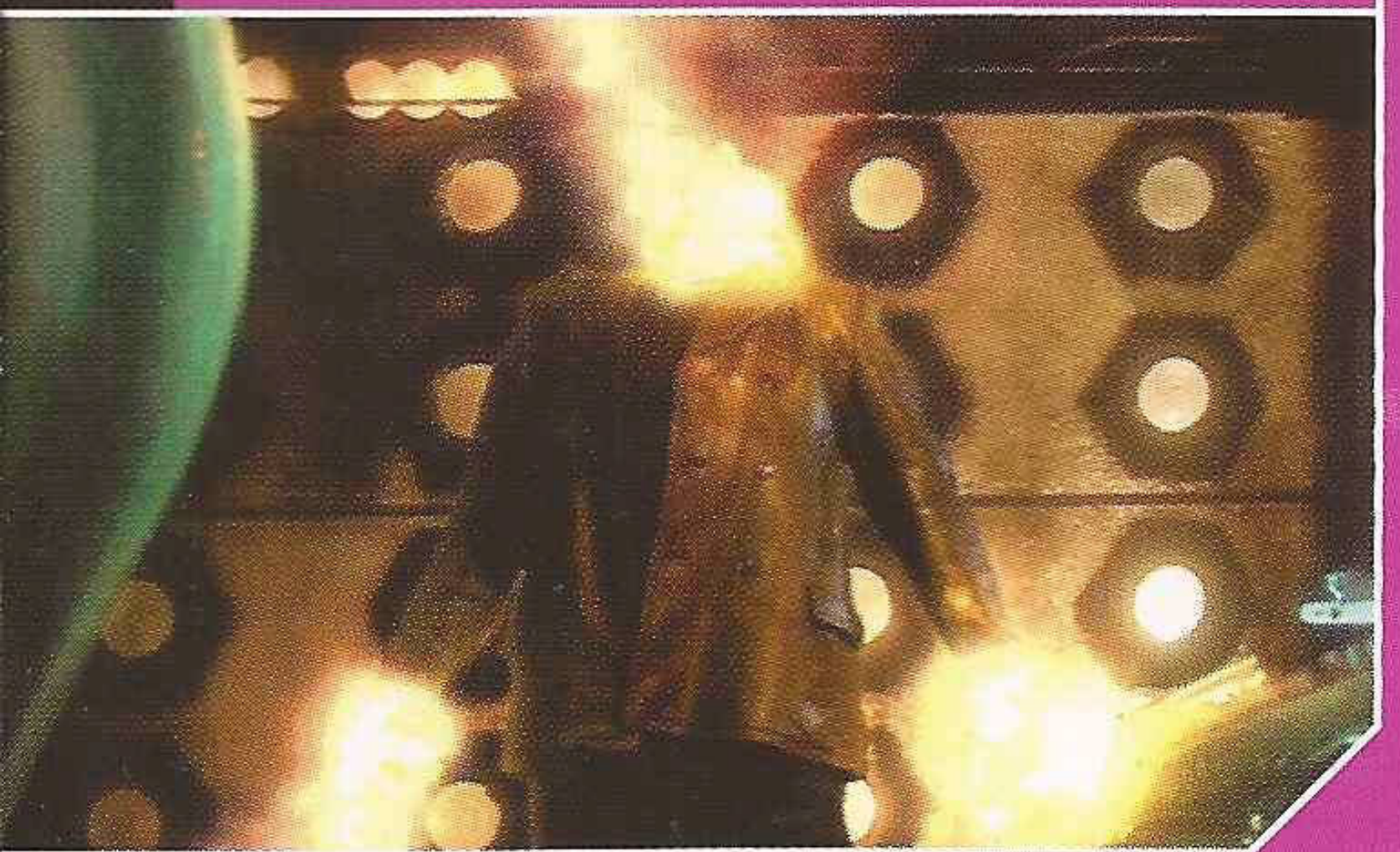
◀ *Left: Chantho as she appeared on screen.*

EDWARD THOMAS (Production Designer): "Our initial discussions about Chantho's look and colours, obviously impacted the costume. After Neill [Gorton, prosthetics] came up with his design, we also tied the ruined city into that, guiding The Mill along in terms of how it would've looked, back in the day when she was there. At one point, we discussed Chantho having insect wings, but that would have made her look a strange shape and almost certainly wouldn't have made her beautiful. So we stuck with the city's insect hive feel."

ROB MAYOR: "The character's moving mandibles were needed, in order to bring the whole thing to life. Without those, it might have looked a bit static. We made the Chantho head appliance as light as we possibly could, with only a couple of servos inside so that we could control her mandibles. It was still an ordeal for Chipo, but she was fantastic."

RUSSELL T DAVIES: "Bless her. What can I say?! Chan love her tho. And incidentally, her spine showing through her coat was too expensive in the end!" ▶

THE MASTER REGENERATES



THE SCRIPT: **"Yana takes a deep breath. Then he throws back his head, convulses, arms splayed wide. REGENERATION! The volcano of energy EXPLODES out of his skin, the clothes untouched, boiling energy funnelling out of his neckline, the cuffs of his sleeves - his head tilted back, as the energy blasts out and his face begins to change."**

RUSSELL T DAVIES: "Exactly like Chris Eccleston's regeneration, I told 'em, mainly so that kids – to whom the concept of the Master, or any other Time Lord, was brand new – would recognise exactly what was happening. And anyway, that standing-up regeneration is so exciting, it would be dull now, to see the character lying unconscious on the floor."

EDWARD THOMAS: "We used exactly the same effect and almost exactly the same position on the TARDIS floor! A complicated process called mix and overlay ensured that Jacobi blended nicely into Simm – even if their filming dates were about a month apart. They were even in different shooting blocks."

DAVE HOUGHTON (Visual Effects Supervisor, The Mill): "We went back to the effect we created for the Chris/David regeneration. On viewing it, it was a bit rough round the edges so we tidied up the particle effects – that's the CG effect we used to create the volcanic, exploding light that shoots from the Master's sleeves and collar. This time, we filmed a shot of the Jacobi Master and the Simm Master in exactly the same position, in order to morph between the two in the final shot of the transformation – something we couldn't do on the Chris/David regeneration because of time constraints. We had to botch together a shot of them morphing using some stills of Chris!"

RUSSELL T DAVIES: "*Utopia* had to be very low on FX shots – a couple of Digital Matte Paintings for the City, and a 2D rocket instead of a 3D one – to save money just for this sequence. The Mill gives us little presents, sometimes, and that extra shot of John Simm with glowing eyes, after the Doctor's seen the TARDIS windows glowing, was added at the very last minute, as a gift. So last-minute, in fact, that Murray Gold's copy didn't include it – so all his music cues were a couple of seconds out afterwards and had to be rearranged! There's no such thing as a free FX shot!"

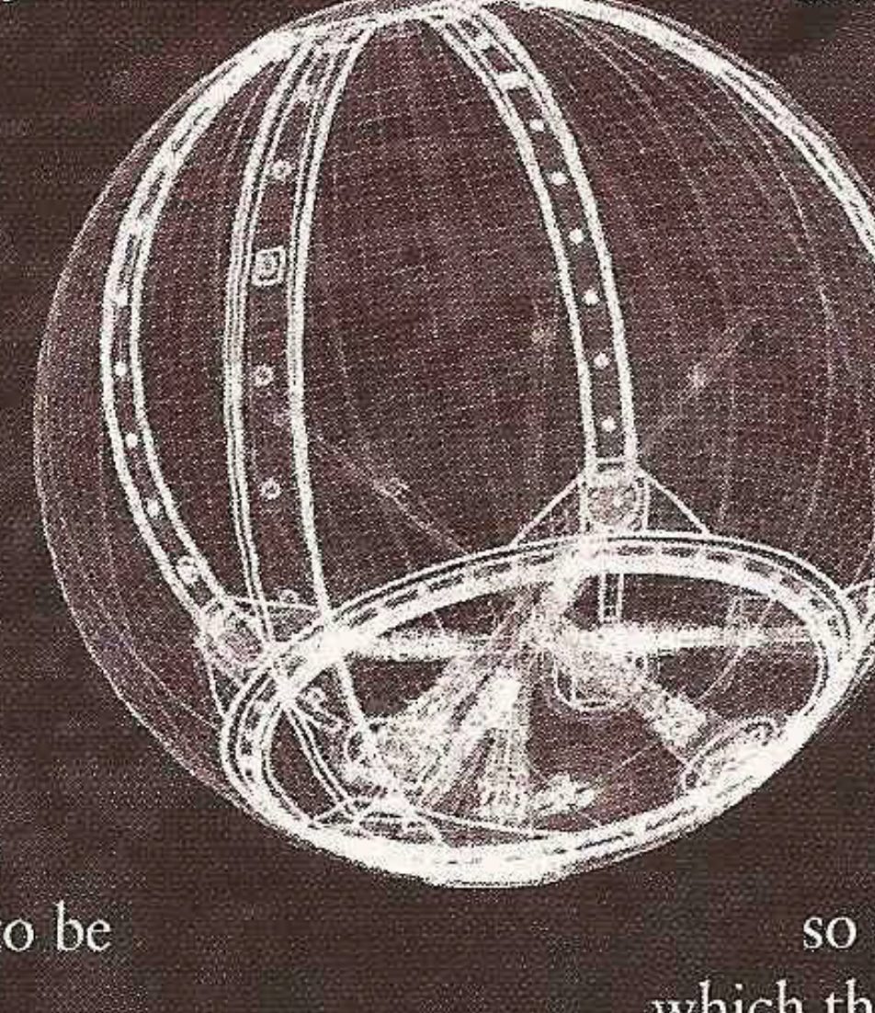
DANNY HARGREAVES (Special Effects Supervisor, Any Effects): "We threw some wind on the Master, as he was regenerating. Apart from that, from our point of view, *Utopia* was just a matter of some burning braziers for the Futurekind, and some AK-47 bullet hits on the ground in front of them, for which I concealed detonators under the surface. Oh, and I also stood in for John Barrowman, in a scene where he smashes a panel to break into Yana's laboratory. As we had pyro going off on the panel, we obviously didn't want John's hand getting burnt, so I stood in. I looked like I was wearing my Dad's jacket – it was far too big for me!"

"EXACTLY LIKE THE NINTH DOCTOR'S **REGENERATION** I TOLD 'EM..."

THE TOCLAFANE ATTACK VIVIEN ROOK

THE SCRIPT: **"Four SPHERES rip, with a lens-flare of light, into existence. They're just bigger than a football; steel, smooth, indented with panelling, lights playing across their surfaces. They hover, bob, elegant and deadly."**

RUSSELL T DAVIES: "Sphere designs came from all over the place – Dave Houghton from the Mill showed us a lovely bronze-rivets version, very heavy and medieval. But it had too much of that Dalek retro feel, and for once, I wanted them to be smart and very sci-fi. The original script described them just 'ripping' into existence, but at the Tone Meeting, Dave suggested a lens flare, which works brilliantly, so I added that into the shooting script."



EDWARD THOMAS: "Our concept artist Pete McKinstry designed the Toclafane spheres. There was a lot of discussion here, because we knew we'd have to make a physical one, and also didn't want to make it too difficult for The Mill. There were lots of different suggestions for how the Toclafane's blades would work, in particular. Our Toclafane sphere was built so it could stand on a green pole, which the Mill would then erase. It's a nice design, not unlike the Death Star! A lot of work goes into something like that."

▲ *Above: Top journo Vivien Rook (Nichola McAuliffe)*

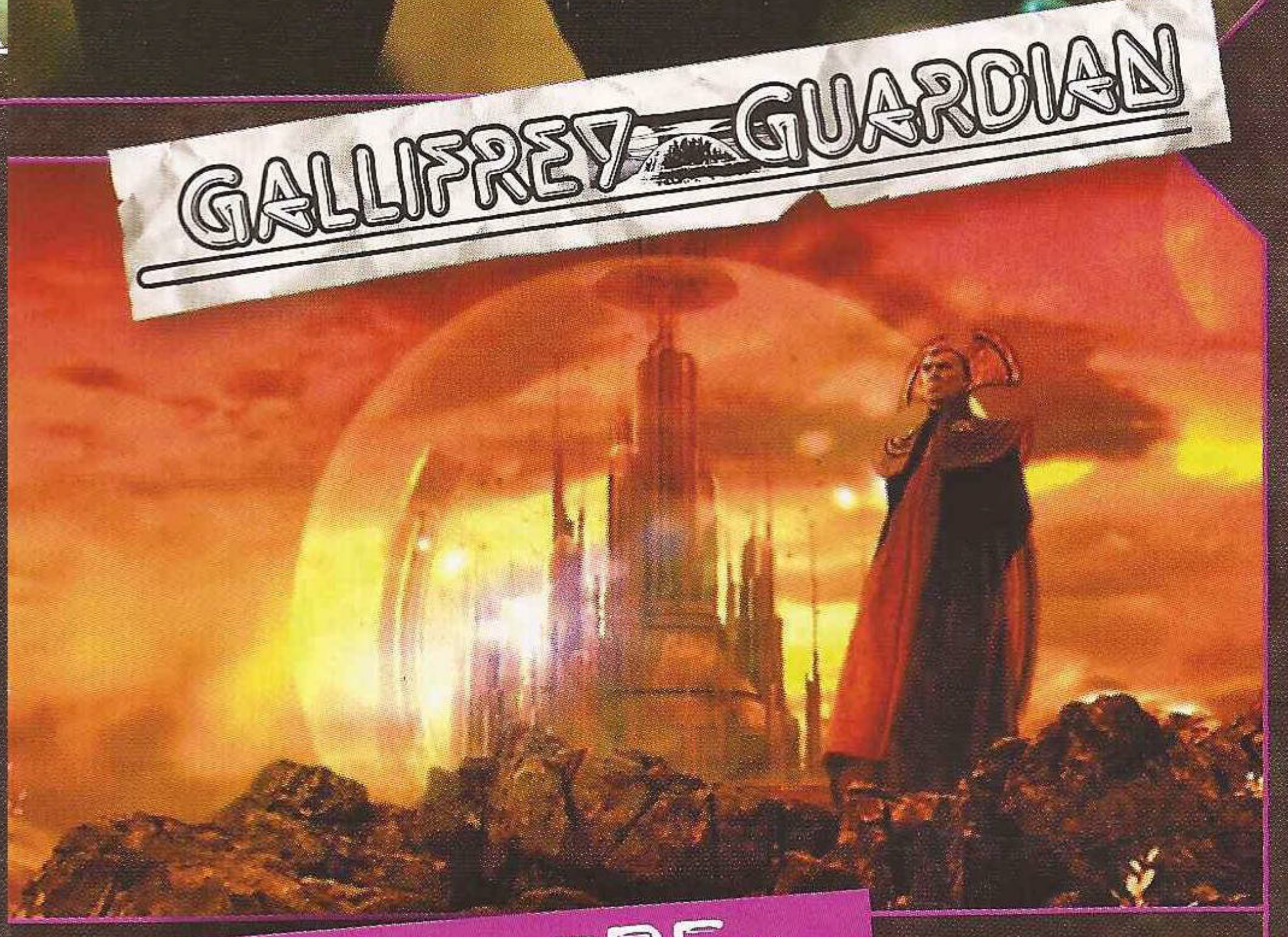
◀ *Left: A CGI wire-frame version of a Toclafane sphere courtesy of The Mill.*

▼ *Below: Bye bye Vivien. Eeeeek!*

RUSSELL T DAVIES: "The football size is deliberate, I sort of imagined kids using their footballs as a home-made Toclafane!"

DAVE HOUGHTON: "We and the art department both came up with designs. We merged them for the finished Toclafane. For the spheres ripping into existence I was influenced by the hyperdrive – or whatever it's called! – effect they use in *Battlestar Galactica* when the starships make a jump, which is essentially a clever wipe using a lens flare. We shot the Scene of Vivien Rook with nothing else in the shot apart from the actress, giving her an eyeline for where the sphere would be, then we put 'em in later!"

RUSSELL T DAVIES: "But the Toclafane were a long time coming – when the original deal to use the Daleks fell through in Series One, I gave this concept, then nameless, to Rob Shearman as the replacement villain, and they would then have turned up *en masse*, from the end of the universe, in *The Parting of the Ways*. And when we had no idea what to find at the bottom of the Satan Pit – it took us a strangely long time to realise that it should actually be Satan! – then these cannibalised end-of-humanity spheres were suggested for all of 10 minutes. Thank God I was able to save them for their proper place, I'm not sure what I would have done here otherwise!"



GALLIFREY

THE SCRIPT: **"Vast mountain ranges, red slopes, white snow and in the distance, a glass dome, containing the cathedral-like spires of the City of the Time Lords."**

EDWARD THOMAS: "We designed Gallifrey back in Series One: it's just that you never directly saw it onscreen. We never even thought we'd use it: we just did it for our own benefit, so we could show a few things he would have interacted with on Gallifrey – the fobwatch, the sonic screwdriver. The design process coincided with us hearing from DK Books, who'd published *The Art Of Doctor Who*. They wanted a bit more information on Gallifrey, so we were actually able to use some of that money to commission our man Pete McKinstry to do more design work than he might otherwise have done!"

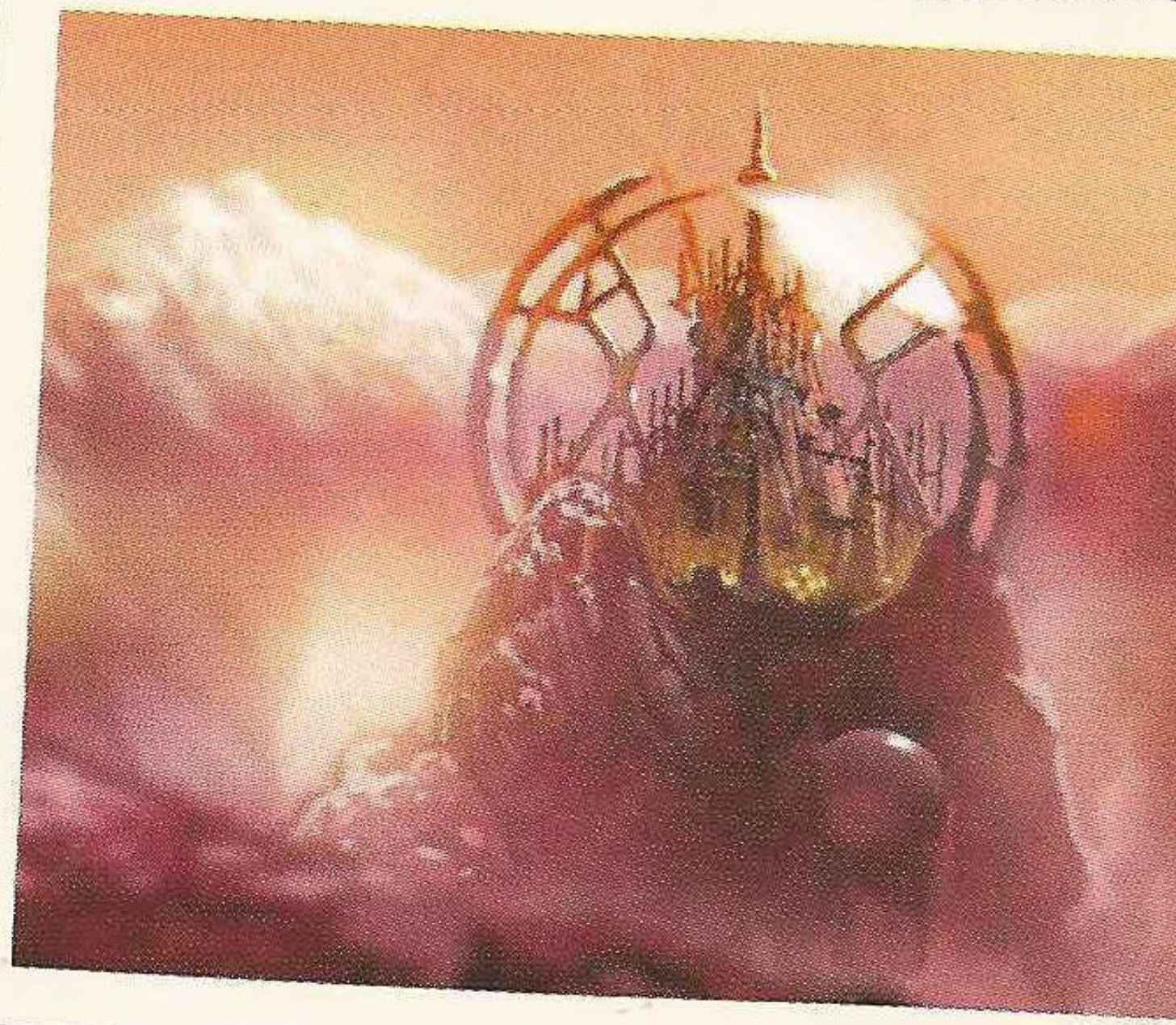
▲ *Inset: The original domed Gallifreyan city from DWM #50!*

▲ *Above: The planet Gallifrey in all its glory from The Sound of Drums – complete with burnt orange sky, domed citadel, snowy mountains and silver leaves!*

▶ *Right: Early concept art of Gallifrey by Peter McKinstry.*

DAVE HOUGHTON: "Creating Gallifrey was very exciting! We didn't use *The Invasion of Time* as a reference, even though Simon Wicker, one of our matte painters, was desperate to! He spent a number of weeks building the Citadel in 3D then creating a backdrop using some photos of snowy mountains. This was all very beautiful but it looked like earth, with blue skies and snowy mountains. So one of our compositors, Tim Barter, then spent a number of days combining all the elements and grading them so it matched the Doctor's description at the end of *Gridlock*. Burnt orange skies, red grass and so on."

RUSSELL T DAVIES: "Oh, everyone was dying to work on this! Every time we were going over budget, I'd say 'Well, we could always cut Gallifrey' and watch them all turn white, ha ha. But the snow amazed me! I'd seen work in progress on that shot, but never expected it to be snowing, so that took my breath away when I saw it. And I love those little Time Lord flying cars zooming about – they never told us about those, did they? Maybe that's what Shobogans are. The Shobogan Fin Flyer." ▶



EARTH, WIND & FIRE

Any Effects' **Danny Hargreaves** on their part in the Master's dasardly plans...

Hello Danny. Can you remind us of Any Effects' remit in *Doctor Who*?

"We're a company hired by *Doctor Who*, *Torchwood* and *The Sarah Jane Adventures* to provide physical FX. It's generally all the practical elements: sparks, explosions, wind, collapsing sets, atmospherics such as rain and snow – unless, of course, it's done with CGI! We often collaborate with the Mill, in the sense that we'll film certain elements which they then put into their computers. Basically, what we do is the fun bit – we have a great time!"

How did you enjoy working on the Master trilogy?

"It filmed amazingly well, and it was really nice to work with John Simm. One of the first FX we did was the scene in which he gasses his cabinet! We manipulated conference phones, putting their centrepieces on a piston. As it popped up, high-pressure CO^2 gas came out. It looked very violent but was perfectly safe."

Was the Master trilogy any tougher or more problematic than other *Doctor Who* stories?

"Not really, but probably just more fun! The last two episodes, especially, were my favourites to work on, mainly because of their variety. Normally, a *Doctor Who* story involves one kind of effect for us – if you're on a spaceship, you know that we'll be mainly providing steam, for instance. But there were so many different effects in Episodes 12 and 13 – the exploding TARDIS, the exploding flat, bullet-hits... We were certainly thrown a few challenges!

What was the toughest thing to get right?

"There were many problematic moments – mostly involving the main artists, for obvious reasons. When we blew up Martha's flat, for instance, you have David, Freema and John running out of the building, just before the blast. That kind of stuff's very taxing: it's not like we just turn up and rig the explosion! It takes weeks of preparation, evaluation and conversation with production. We did several tests the day before and used a gas explosion, which makes it much more controllable than a pyro blast. That, together with factors like building a fire-protective box just inside the window, makes it possible to use the main artists. They were all smiling afterwards! The scene in which Jack fires at the TARDIS' central column was also difficult, seeing as the TARDIS is quite a flammable set!"

Was that the most nerve-wracking moment?

"No, that was probably the scene in which police fire through the back window of a car with Martha driving, the Doctor in the passenger seat and Captain Jack in the back! Once again, you're dealing with the three main artists, so it's very problematic. I was on the floor, in a very uncomfortable position, triggering the bullet-hits, using the actors' dialogue as my cues. I was hidden at John's feet and climbing all over them, which he found hilarious!"

◀ **EDWARD THOMAS:** "The Time Lords' ceremonial collars were the result of a note from Russell to [costume designer] Louise Page. We did wonder whether to start from scratch or use the existing classic look. You'll notice that we kept the original shapes of those headpieces, but covered them in our own Gallifrey text. I apologise to fans who loved the old Celtic text. It's just that, of all the superb design work done in *Doctor Who*'s past, I could never understand how the Time Lords could have ended up looking Celtic!"

RUSSELL T DAVIES: "Again, you can see fans at work, behind the scenes – we'd never even mentioned the Seal of Rassilon in our discussions, but when the final shot of the Untempered Schism came in – there it is!"

THE OLD DOCTOR

THE SCRIPT: "The Doctor now on his knees. And as he looks up... He's now an OLD MAN."

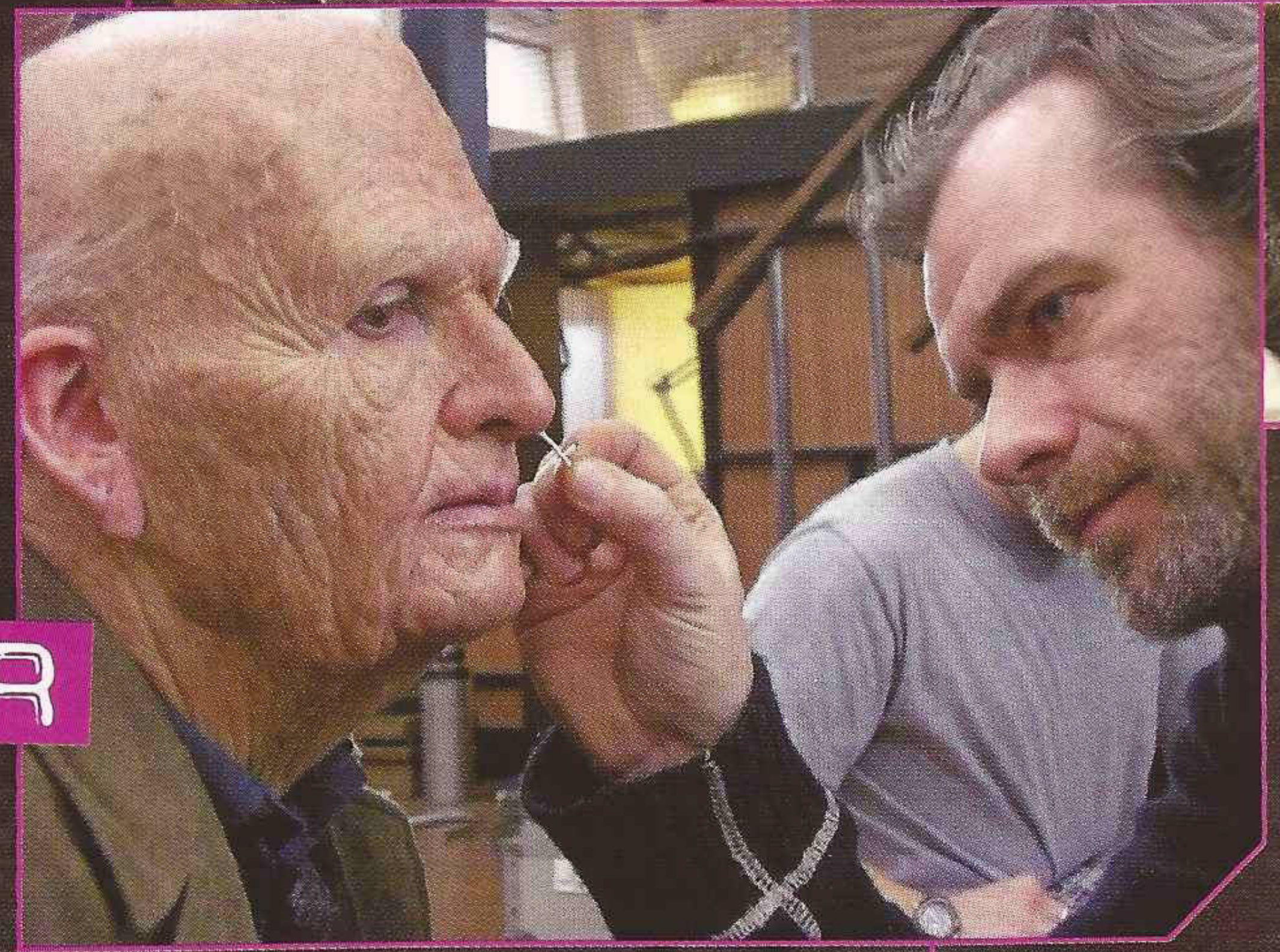
NEILL GORTON: "After I won that BAFTA award for the old-age make-up on Paul Whitehouse in *Help!*, Russell asked if we could do an old-age effect on David Tennant. I said yes: he's got good features and a narrow face. I didn't think anything more of it, then this series we've done two old-ages on David, plus another one on Mark Gatiss! I'm a bit worried about him seeing anything else we've done…"

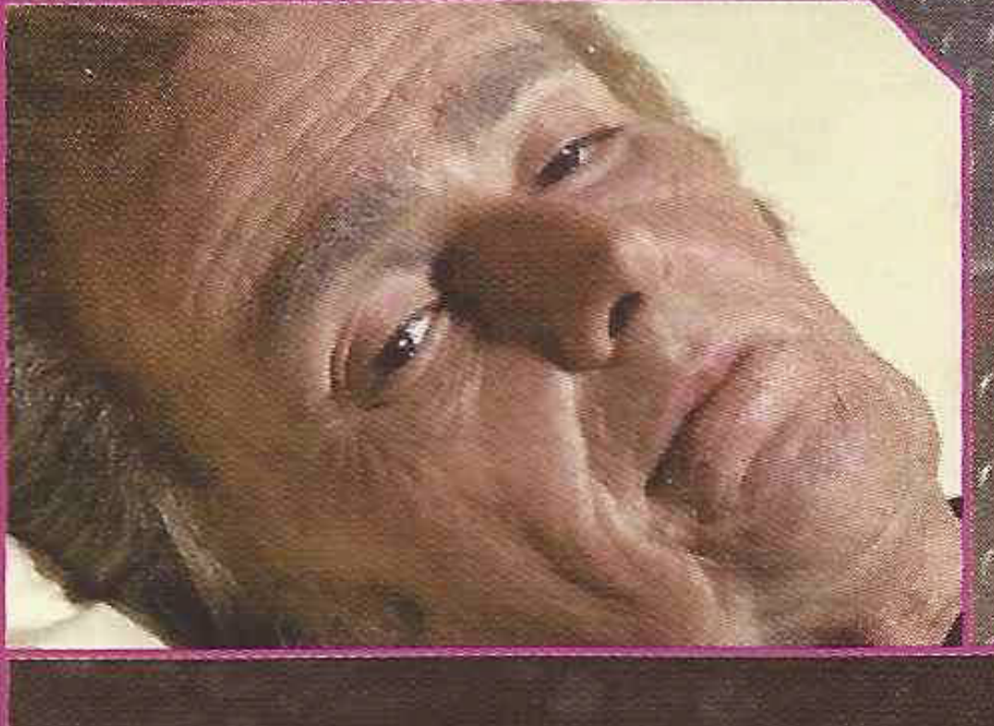
RUSSELL T DAVIES: "This saved our lives on *The Family of Blood*, because Paul had written that wonderful scene with the old, dying John Smith, with absolutely no budget to allow for it! A proper, beautiful aged prosthetic is a very expensive piece of work, cos it's such craftsmanship. But fortunately, I was able to pipe up in the *Family of Blood* Tone Meeting, to tell Neill Gorton that we'd be needing a similar prosthetic at the end of the series, so the final block ended up paying for it. What I didn't expect – cos Neill's such a perfectionist – is that old Smith and old Doctor would look so different. They've got completely different hairlines."

NEILL GORTON: "The 70-year-old *Family of Blood* David wasn't that much of a big deal. It was just one scene. But this one was more extreme old-age. The hardest thing to do is subtle old-age, as in Mark Gatiss' make-up, which had to convince you he was really that age, until he went into the machine. It's hard, actually, to know how far to go with extreme make-up. Phil [Collinson, producer] and Russell said that, for this one, he'd gone to the human equivalent of 120 years, or something. So it was lots of wrinkles and really over-the-top make-up – a complete, full head, complete with wispy hair. Each day, it took about two-and-a-half hours to put it on, then 35 minutes to remove at the end. It was David's first big prosthetic, but he was terrific about it. Apart from being such a nice bloke, he loves the process. He looked in the mirror, played with it and realised he could still express with it. He also ate his lunch carefully, so as not to damage it!"

NEILL GORTON: "I initially thought I might use contact lenses to create a whitening around the outer part of the iris, but then shied away. I had a brief chat with David about it, during *Comic Relief*, and he was up for wearing them. But then I was concerned: it's such an extreme make-up that you still had to know it was still the Doctor in there. When it came to the shoot I was so glad we didn't use lenses, because so much of it ended up being big close-ups on the eyes, so I was grateful they were still very much David's!"

"IT TOOK OVER **TWO HOURS** EACH DAY TO AGE **DAVID**..."

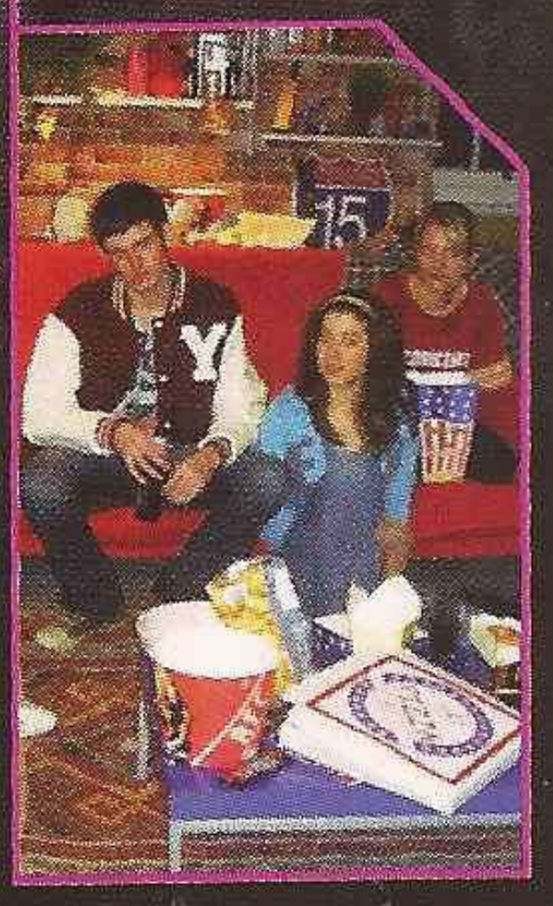




▲ *Main image: David Tennant as the aged Doctor, on the Valiant set with John Simm and director Colin Teague.*

▲ *Above: David's prosthetic gets a touch-up from Neill Gorton.*

▼ *Below: Some American students about to receive an alien visitation...*



THE CLIFFHANGER

THE SCRIPT: "The Valiant suspended in the sky as an almighty rip of flame-like-light scorches across the sky, a breach opening - thousands and thousands of Spheres fly out"

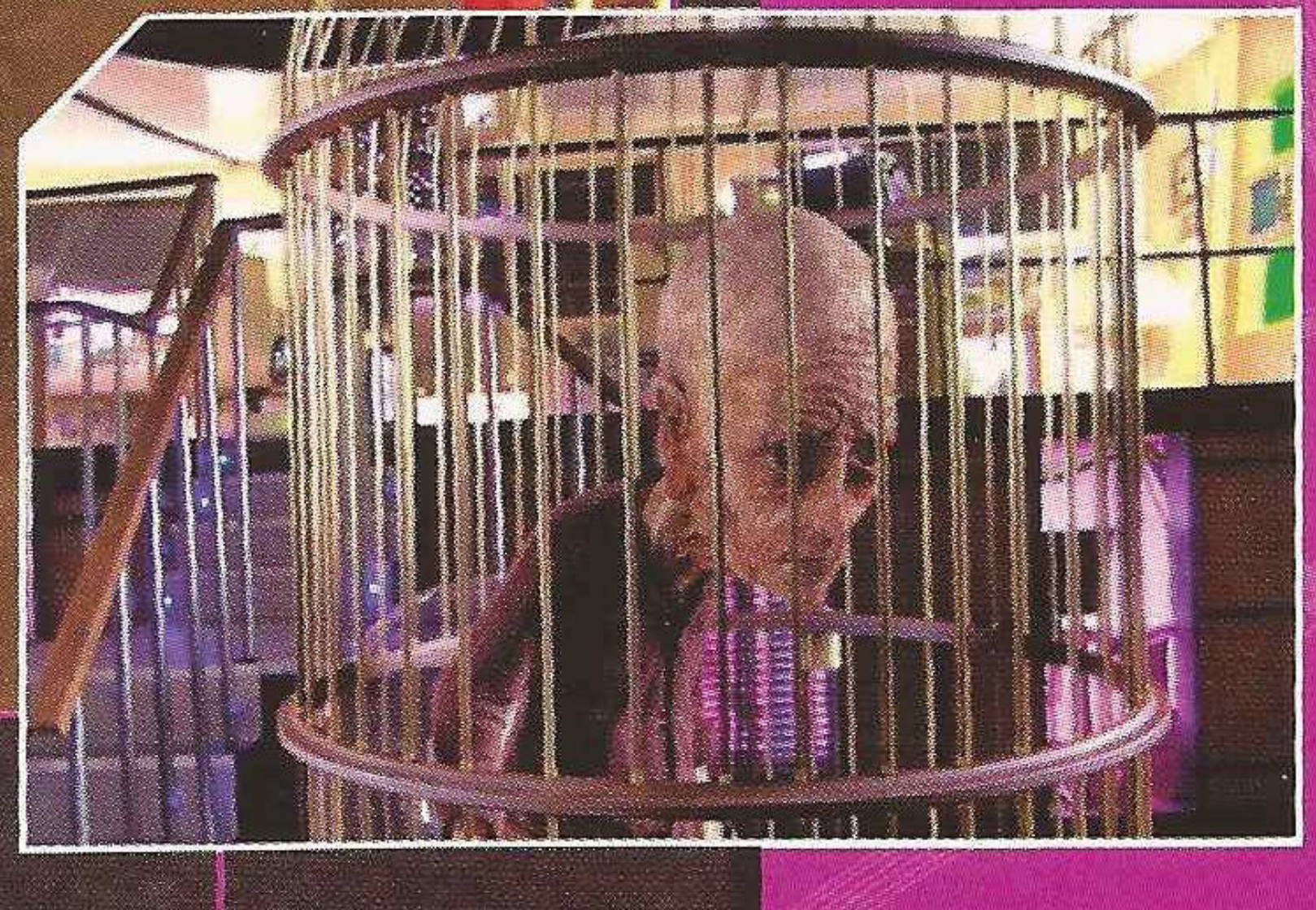
EDWARD THOMAS: "Believe it or not, this sequence was relatively simple. It's just that this many CG shots take ten times as long to shoot as regular shots, because of all the different elements you need: spheres, people and so on. The Mill really came into their own with this whole sequence! The Valiant was great to fun to do. Russell just wanted a great big Royal Navy-style aircraft carrier."

DAVE HOUGHTON: "I thought we should try something quite literal, for the breach opening in the sky that all the spheres pour out of. So we created an actual tear across the sky, giving the revealed hole some depth and then a hellish sky beyond that. All these Valiant and sky-tearing shots were created entirely in CG – even the clouds, which is a pretty big undertaking. I was very pleased with the results…"

RUSSELL T DAVIES: "The script described the Toclafane as looking like dust, but they're not any more: they look like six billion Spheres! The shot of London being destroyed is, I think, my favourite FX shot of the whole series, it's just amazing. London is completely CG – Martha's actually standing on a hillside overlooking Cardiff!"

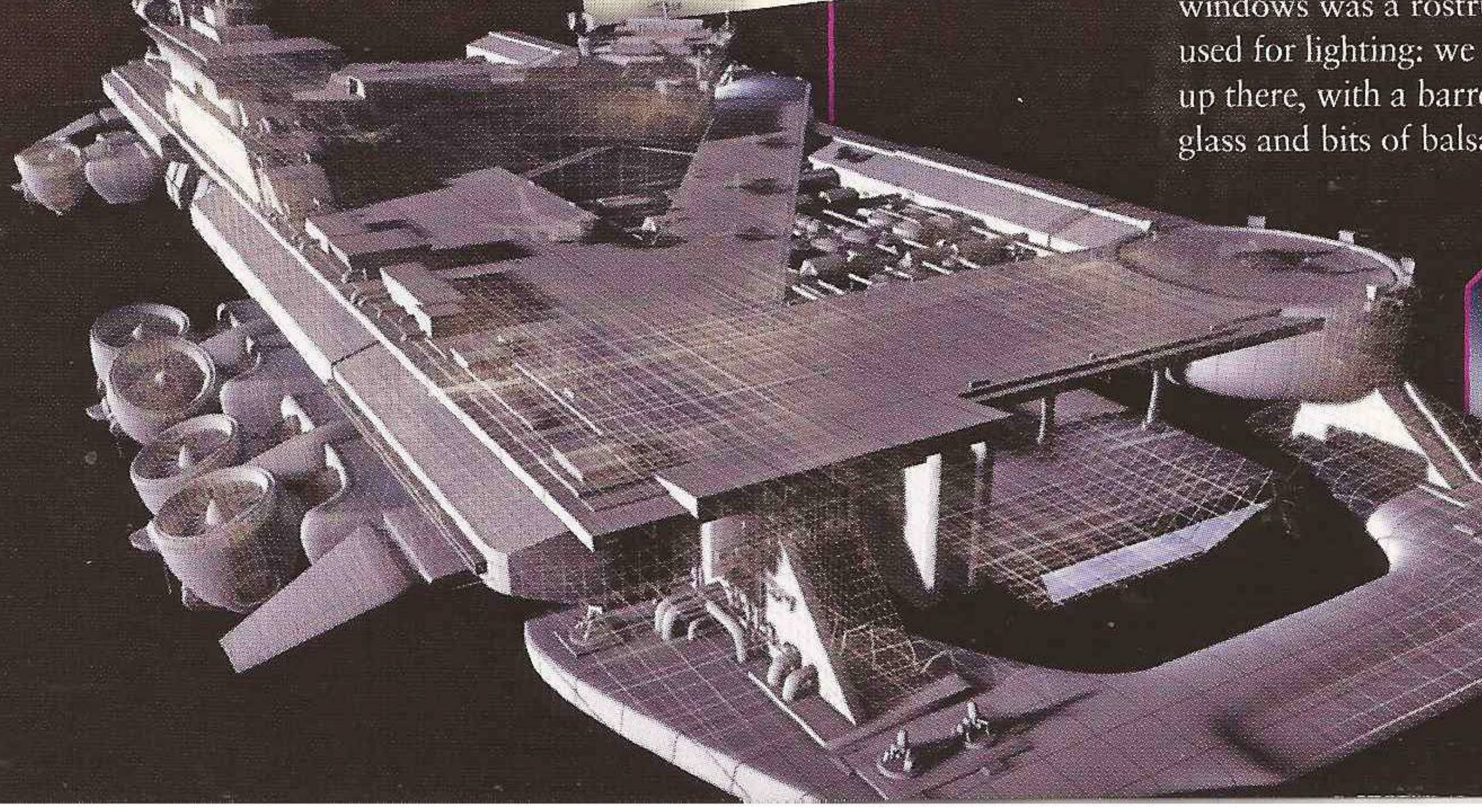
DANNY HARGREAVES: "We worked on the cliffhanger scene in which a Toclafane smashes into an American students' flat. Outside one of the windows was a rostrum which was being used for lighting: we also put an air-woofer up there, with a barrel containing silicon glass and bits of balsa wood to represent the window frame. The Mill then take over when it comes to the Toclafane entering and flying around the room."

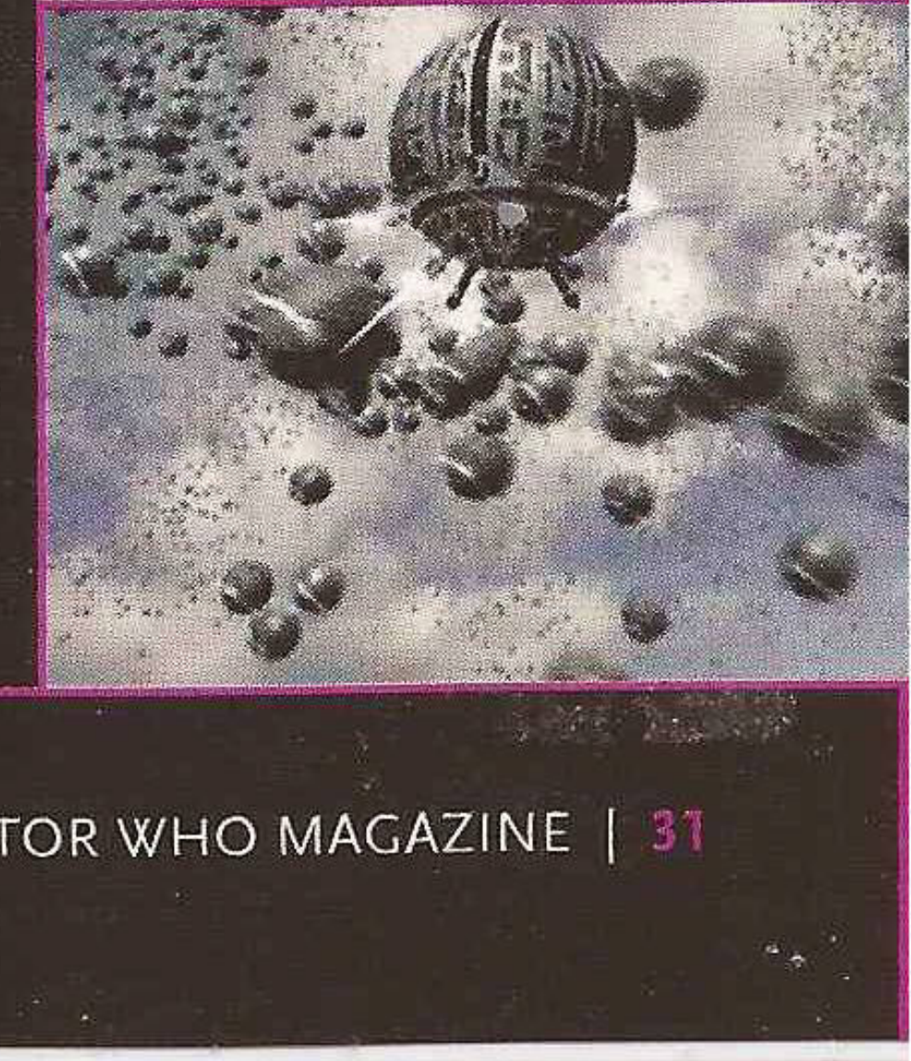
EDWARD THOMAS: "I knew we had to be careful with the American students' room, or people might have started dressing that set with 'Stop' signs and the American flag! I just told the guys to think about the series *Friends*. It's slightly awkward, because you can never fully do these quick scenes justice on our schedule. We shot it in Hensol Castle in South Wales, so really had to rely on the set dressing: pizza boxes, beer bottles and of course the costumes." ▶



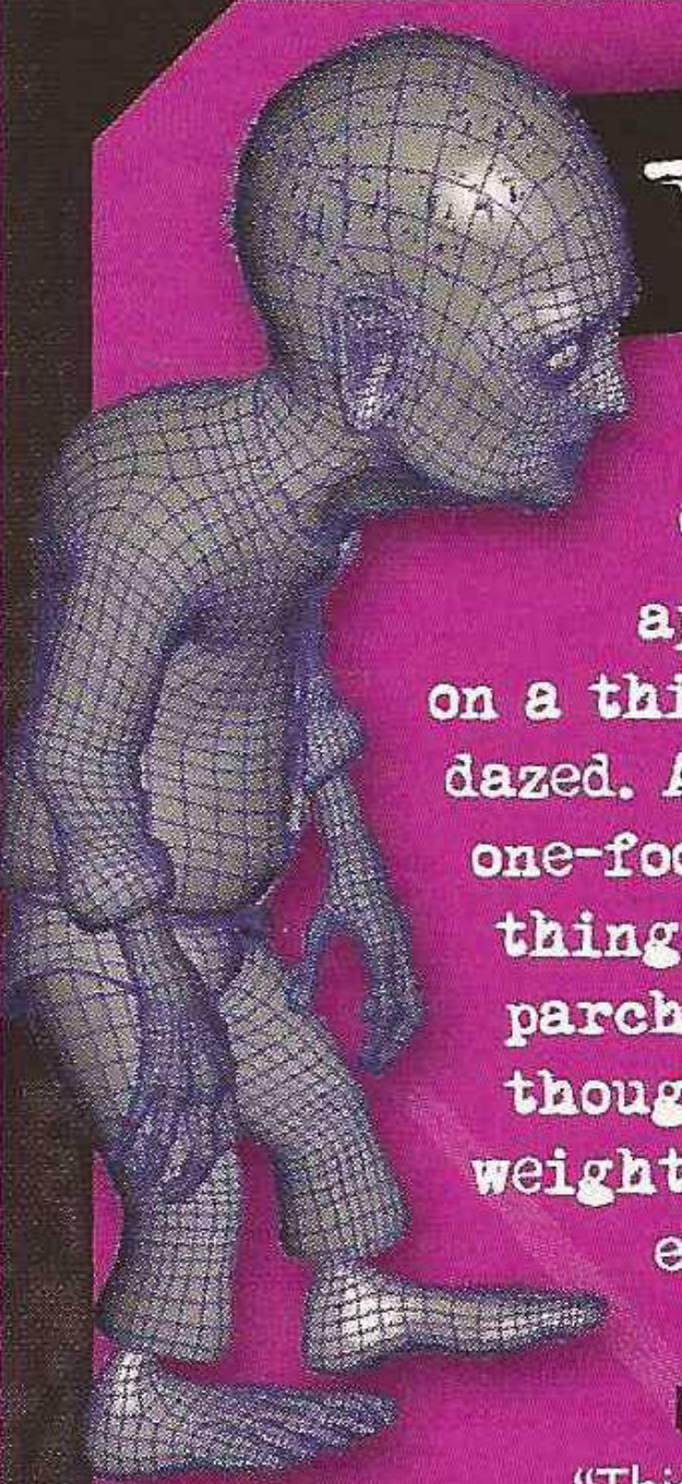
▲ *Above: The final design, a wireframe model, and the CGI version of the ancient Doctor.*

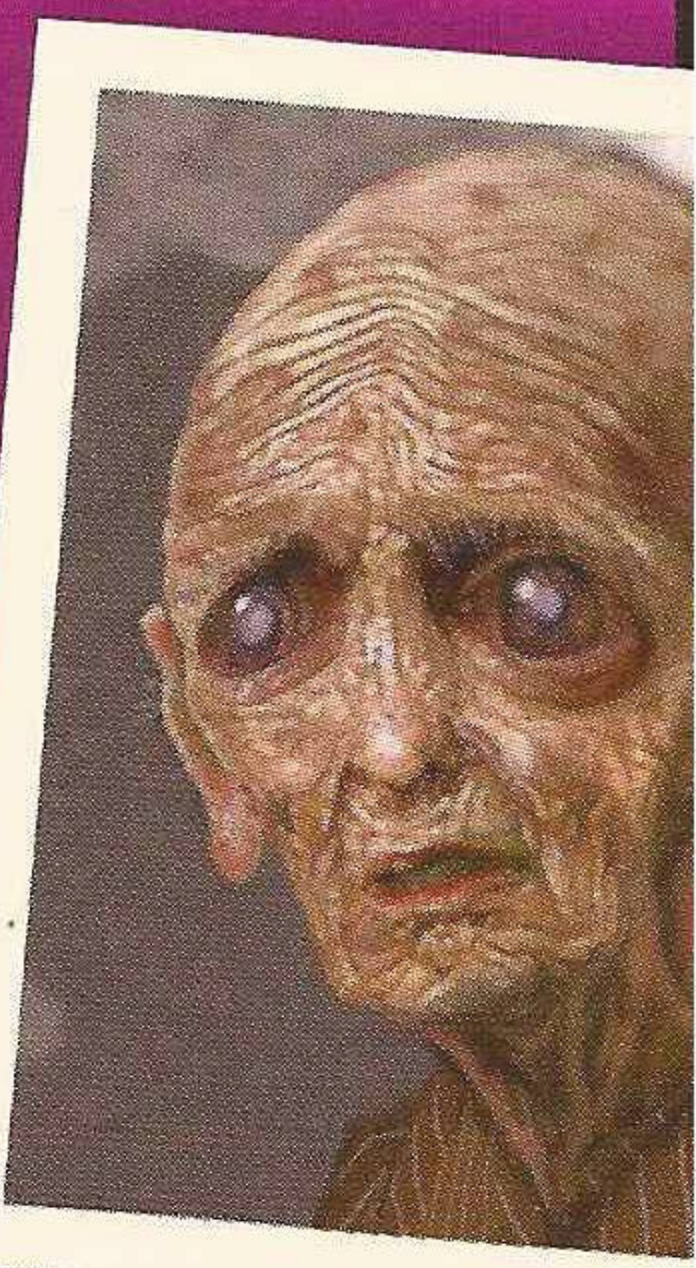
▼ *Below: The Valiant comes to life in all its CGI glory!*





THE CGI DOCTOR





THE SCRIPT: "The CGI Doctor appears. Head only, on a thin neck. Blinking, dazed. A tiny, ancient, one-foot-high Yoda-like thing, with a lined, parched face, big eyes, though slitted by the weight of 900-year-old eyelids. Mewling."

DAVE HOUGHTON: "This was another huge undertaking. Creating an entirely CG character in a TV show is quite a tall order, because of the amount of work required just to build and animate the character is prohibitive, let alone lip synching it and then creating and animating all the other stuff in the episodes. Nevertheless our head of 3D Nico Hernandez was very excited by the prospect of creating an old version of David's Doctor because he loves a challenge."

EDWARD THOMAS: "We did a design pass at the CGI Doctor, just for the purpose of the Tone Meeting. We were all concerned that he might end up looking like Yoda! Technically, the CGI Doctor needed to fit in the cage, which also needed a removable front so that the Mill didn't have to paint between the bars each time. So the cage had a green-screen element, as it turned out."

NEILL GORTON: "There was a moment with 'The Mini Doctor' when we had one of those rare production grey areas: should he be real or CGI? They started asking us about it, then ultimately decided to go with CG."

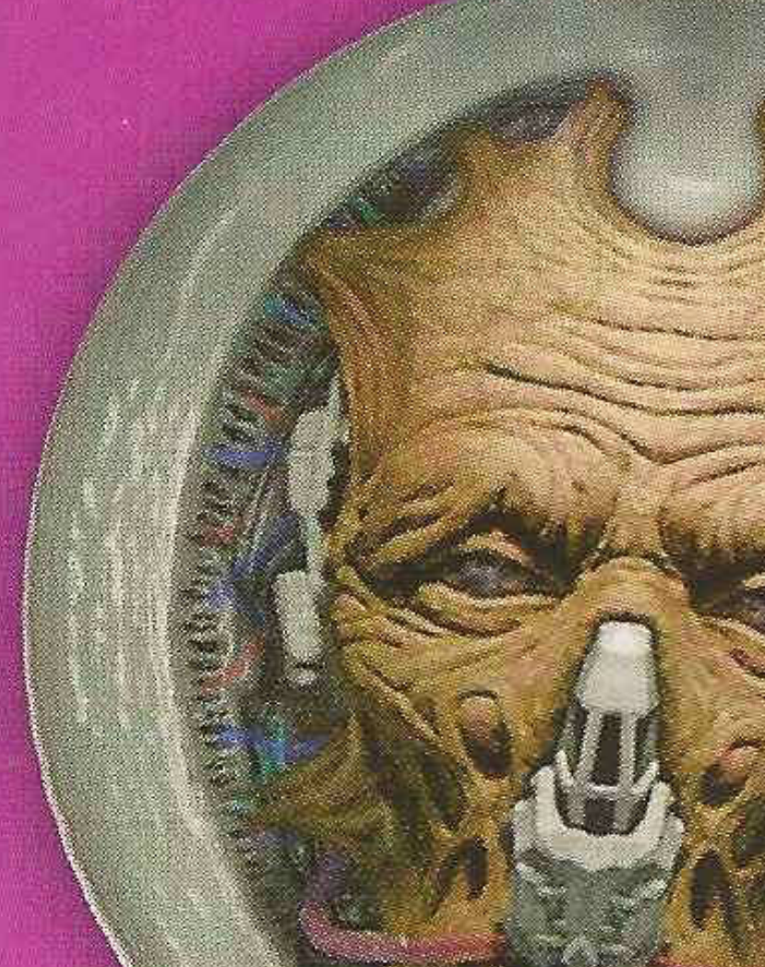
DAVE HOUGHTON: "We were referencing characters like Yoda and Gollum as you want him to not only look old but also wizened and, to a degree, cute. You've got to find the character attractive, otherwise it's just not something you want to empathise with. JC, our lead animator and the designer of the Old Doctor, then filmed a motion capture shoot with David Tennant in order to capture David's natural body motion and facial expressions. This process involved sticking small balls to David's face, which Marianne our production assistant found most pleasing! We then filmed him acting out the part, before tracking the balls in the computer and using that as a basis for the animation. With a character like this, it's the subtlety of movement that's important to make it feel human, or Time Lord, as opposed to something like the Lazarus creature which is all very frenetic, leaping, and swiping. It also has to feel like a continuation of David's Doctor. I hope people are pleased with the results!"

RUSSELL T DAVIES: "We'd been talking about this for months beforehand. Again, this was strictly beyond our budget, but Will [Cohen] and The Mill were dying to create this. They put their heart and soul into it. And it's very much needed – *Last of the Time Lords* is about as dark as I like to get on *Doctor Who*, and even though the CGI Doctor is a sad little thing, it's also sort of fun. It's a nice layer of fantasy in a grim and gritty episode, and balances out the darkness, I think."

INSIDE THE SPHERES

THE SCRIPT: **"Inside the Sphere, a head. Shrunk down to about two-thirds its normal size. Formaldehyde off-yellow skin. Blind eyes. More of a face, with little depth, a face scooped off and wired up, attached to hundreds of wires and now-dead lights which weld the Head to the inside of the Sphere."**

NEILL GORTON: "That was a fun little concept. As I was handling the old-age make-up for this episode, I handed the sphere-faces over to Rob Mayor. He came up with a lovely little look, which then really came to life with Gustav 'Goose' Hoeven's animatronics! One initial design was vetoed – it was a little too much in the horror vein. Almost like the Cryptkeeper from *Tales from the Crypt*!"



ROB MAYOR: "It took two days to create the original design of the face. Phil's concern was that it might look too much like burnt skin. So they asked for it to look more like an old skeletal man. We pumped up the cheekbones a bit, for that skeletal look."

NEILL GORTON: "Any time you start designing, you start with something, put it out there and see what the comments are. It's like sticking your flag in the ground and saying, 'Is this far enough or not far enough?' In this case, they said, 'Pull back a bit: less horror, a little more human'. But you still obviously want to get across the horror of that moment, when you realise what's happened to those people."

EDWARD THOMAS: "After *Blink*, I don't know if we've got any qualms about terrifying children any more! If kids are still watching after *Blink* then the world's our oyster! I certainly received more letters from parents after that episode than any other. But it seems that as long as there's no total gore, we can get away with an awful lot."

RUSSELL T DAVIES: "We never did actually tell John Bell from the *Blue Peter* competition that he'd have his head lopped off and imprisoned in a sphere. I hope it wasn't too much of a shock!"

THE DOCTOR RETURNS

THE SCRIPT: **"A tornado of light starts to spin around the CGI Doctor... The Doctor in the light storm, standing (cage gone) now as the prosthetic aged Doctor, getting younger: the lights now dimming throughout the room... The Doctor rises. Hovering off the ground, a few feet, suspended in light. Terrifying. Rising up to look down upon the Master with an expression of infinite calm."**

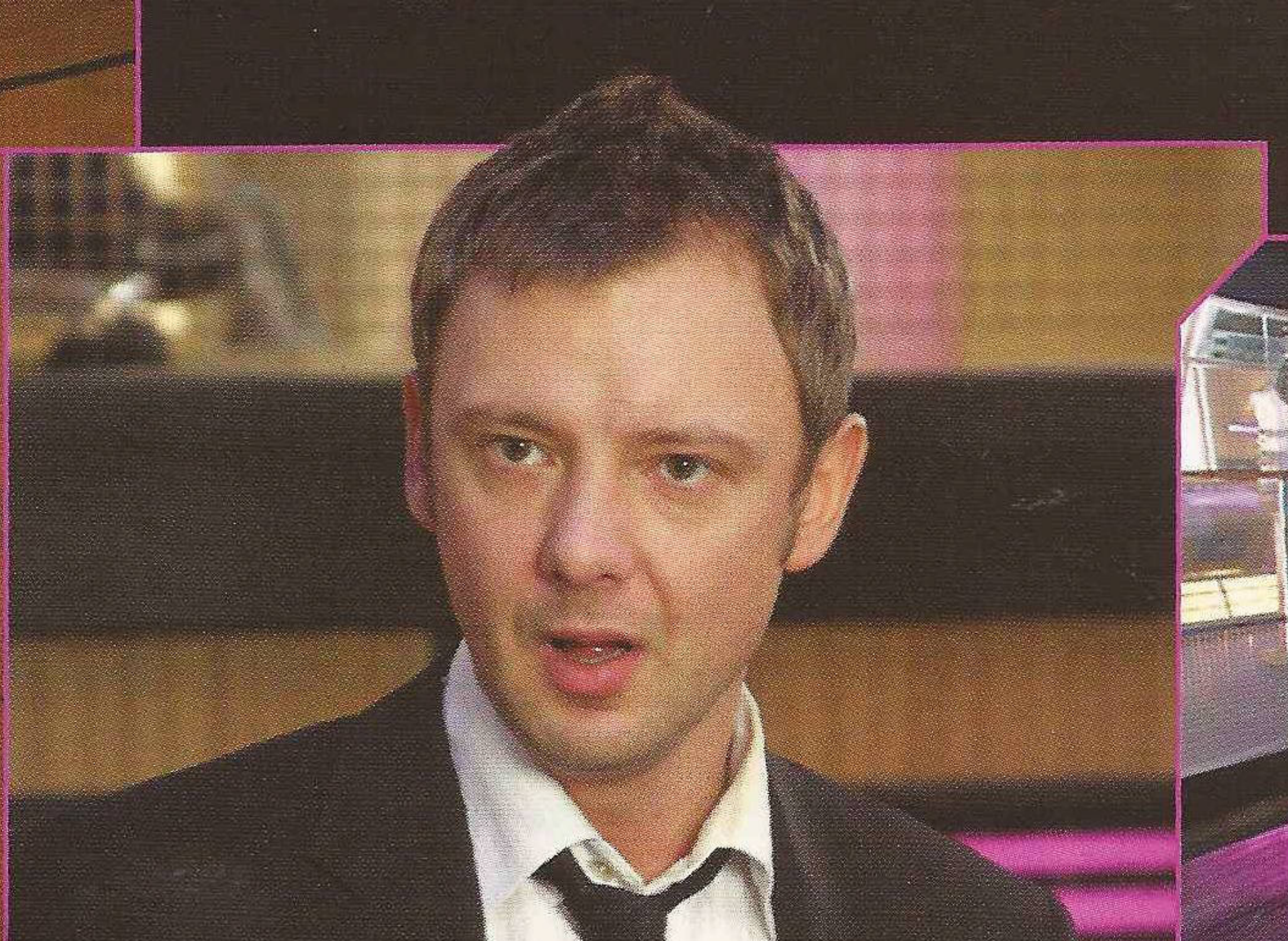
▲ *Above: David Tennant gets wired!*

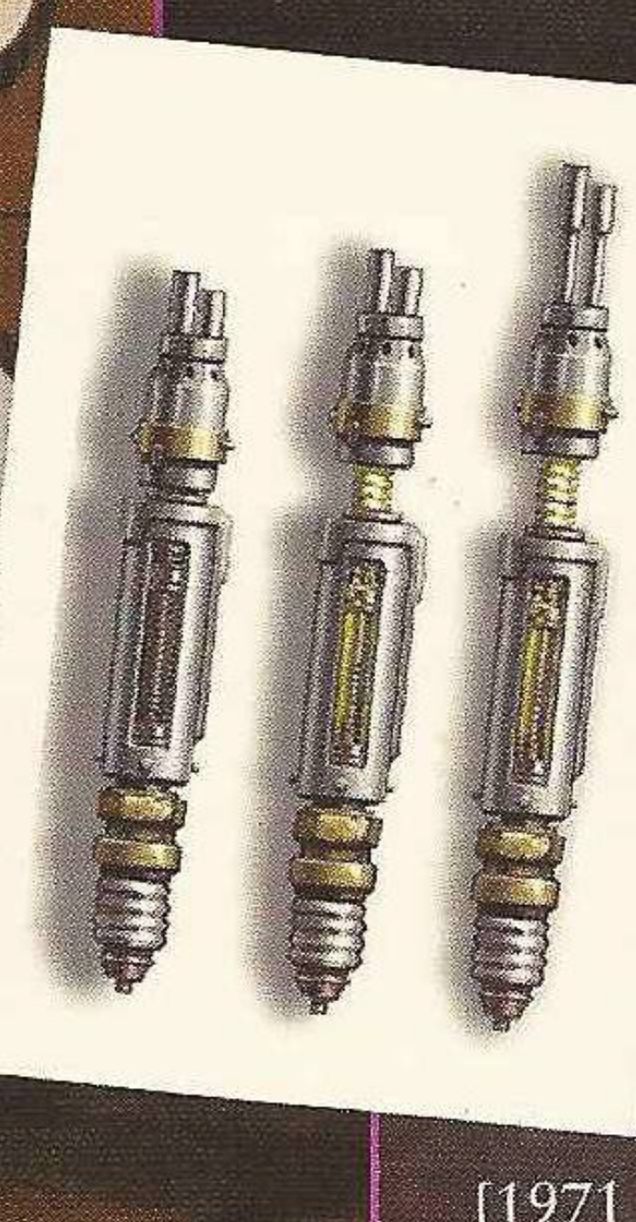
EDWARD THOMAS: "This scene has all sorts of connotations. I sometimes wonder how some of our religious references get past editorial policy! This scene complicated our Valiant set-build. We had a full ceiling place everywhere, apart from over the spot where the Doctor would return. We left a gap which wasn't apparent in wideshots, so we could put wires through, in order to suspend David."

DAVE HOUGHTON: "For the Doctor's final confrontation with the Master we shot the scenes on the Valiant bridge set with David flying on a wire rig, which we then painted out (with crayons). So what you see on screen was pretty much shot for real, apart from the swirling vortex of light which we created with CG particles. For David's transformation from 'old' Doctor to 'young' Doctor, we shot elements of David with and without make-up in the same position and then morphed between the two, adding CG light particles over the top. We do a great deal of CG particle work on *Doctor Who*. We use them a lot in death scenes – the Family of Blood's ray guns, for example. CG particles are basically animated dots that follow pre-set patterns, like, for example the effect of gravity or any other variables you want to add into the equation."

RUSSELL T DAVIES: "It's funny, but it was only after this scene was completed and finished that I remembered those scenes from [1971 story] *The Mind of Evil*, where the Master's worst nightmare is an all-powerful Doctor, looming above him. And here he is! I suppose those things seep into my subconscious – it wasn't a deliberate reference, but now I've seen it, I'm happy if people think it is!"

DANNY HARGREAVES: "We worked on the moment when the Doctor makes the Master's sonic laser fly out of his hands. I was thinking of using a fishing-line for this, but the problem there is... it looks like a fishing-line! So we concealed a CO_2 rig down his arm, attached to a system so that when a button was pressed, it would fly out of John's hand. Obviously, we used several wind machines for this sequence! When it's a big set like the Valiant though, you can have all the wind in the world, but it's no good if there's nothing there to *register* the wind. So you make sure there's paper and actors' hair flying around..."





◀ *Main picture: A harnessed David Tennant watches John Simm about to lose his Laser Screwdriver via the magic of compressed air.*

◀ *Left: The design for the Master's Screwdriver by Peter McKinstry.*

OR WHO III
valiant interior
DATE
EP 12
PROPS MASTER
CONSTRUCTION
FABRICATION
COSTUME
GRAPHICS
SET DECORATOR
LOCKED

"THE MASTER'S WORST FEAR FROM **MIND OF EVIL** COMES TRUE!"

THE TITANIC CRASHES

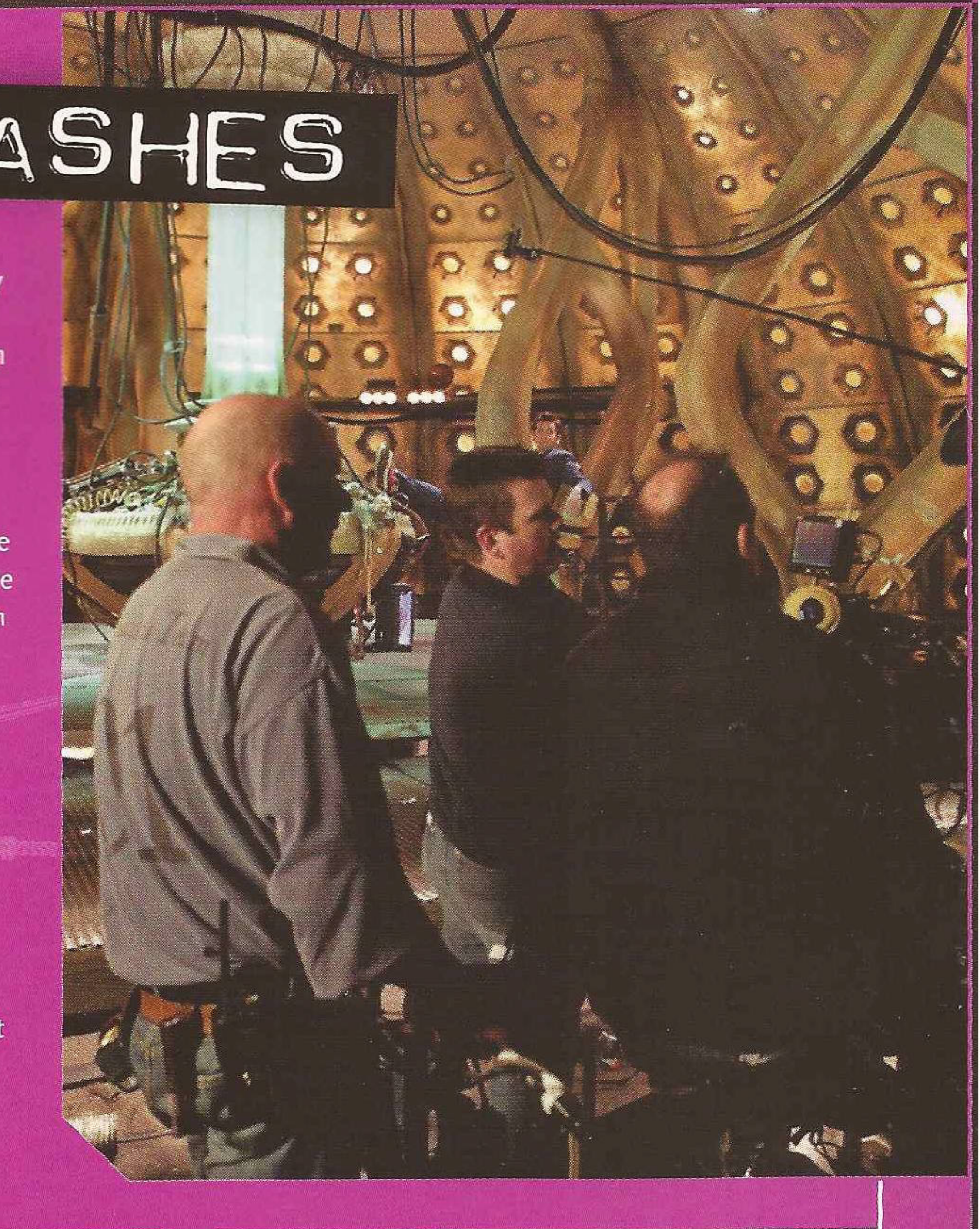
THE SCRIPT: **"Wide shot Digital Matte Painting of a prow of a ship, an old-fashioned liner, now sticking through the whole of the right-hand wall of the TARDIS, filling half the space. The Doctor flips over the lifebelt. It says: TITANIC."**

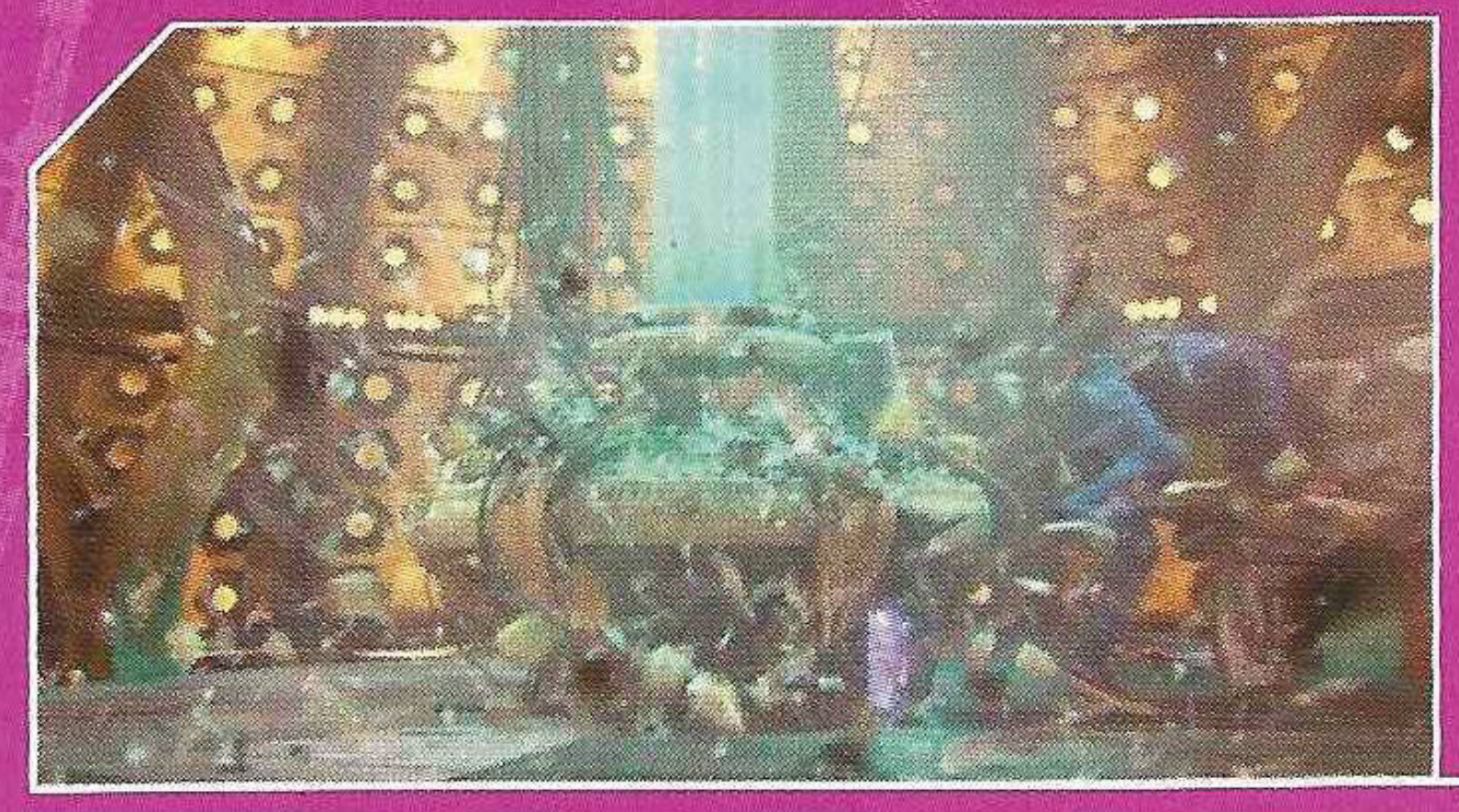
EDWARD THOMAS: "I love the fact that people will be left pondering the TARDIS' role in the *Titanic*'s fate! This scene was very easy for us to do, because we handily didn't have to deal with a real *Titanic*! We just produced the life-ring with the Titanic graphic."

DAVE HOUGHTON: "Ah, the very secret ending – are you sure **DWM** has full clearance? The Doctor's final transmogrification into the Mas... at the end of... Oh... Not *that* secret ending, the other one?! Okay... For the final shot of the *Titanic* we simply shot elements of David against a greenscreen and an empty shot of the TARDIS interior to which we added a matte painting of the rip in the TARDIS wall, the *Titanic* itself and various little animated elements of dust and debris. Unfortunately we didn't have the time to really delve into the physics of the interior/exterior TARDIS relationship – if the interior is in a different dimension to the exterior, how do you actually represent that? So we kept the ship tight to the edges so you can't really see what's beyond the interior wall. Another day perhaps...?"

DANNY HARGREAVES: "I had two air-woofers on either side of the camera, ready to fire dust, silicon glass and bits of wood made to look like the TARDIS' panels. Then these were fired at David at high pressure! Obviously, this scene had to be really planned beforehand: David listened to us, then did exactly what we told him. You'll notice that he turns his head slightly, before the blast: otherwise all that stuff would have hit him full-on in the face. He's amazing, in that he always wants to do his own stunts. We also had pyros on the console itself, generally causing chaos!"

EDWARD THOMAS: "The only thing I've since struggled to deal with, is what this means in terms of where the TARDIS' console room is positioned – is it central, surrounded by other rooms suspended in relative dimensions, or on one side of the craft? Of course it's worth it for the brilliant effect, but I have to be able to justify these things, because I have to design the next stage. It's a whole world of pain: I've got weeks of sleepless nights now!" **DWM**





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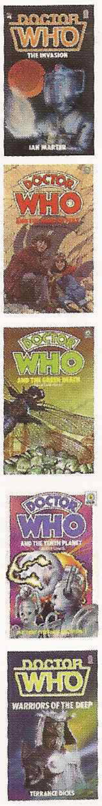

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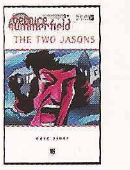

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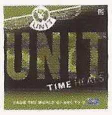

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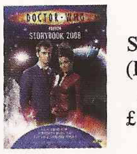

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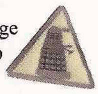

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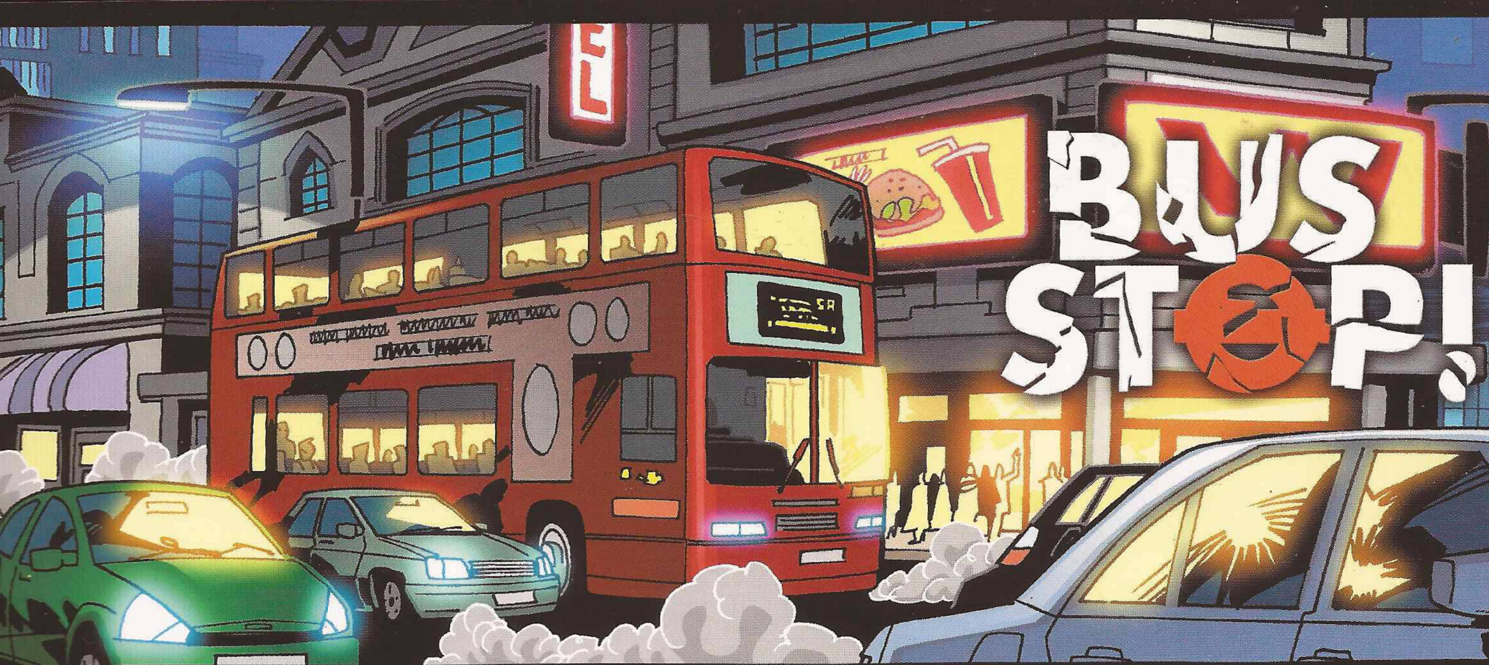
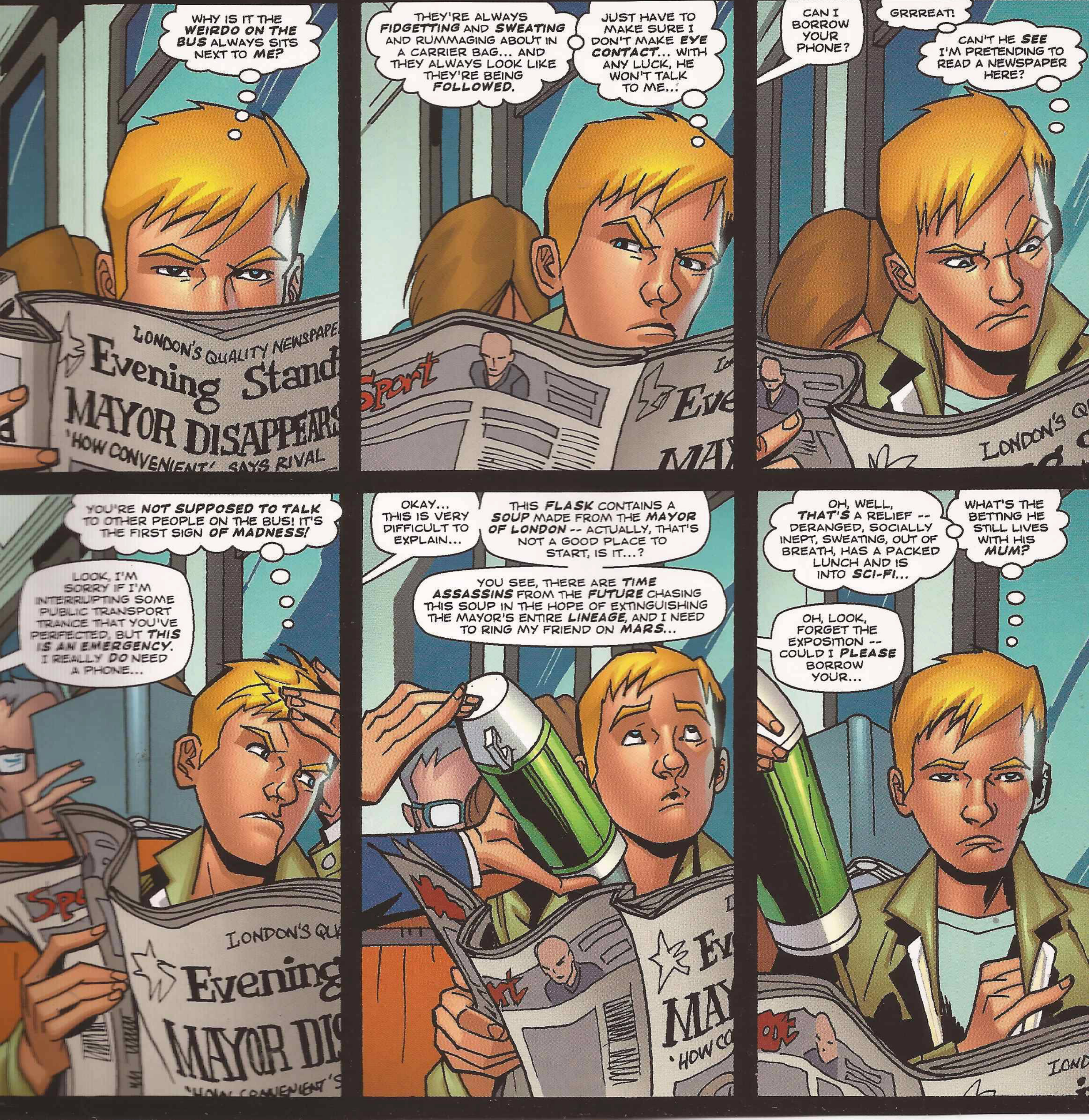
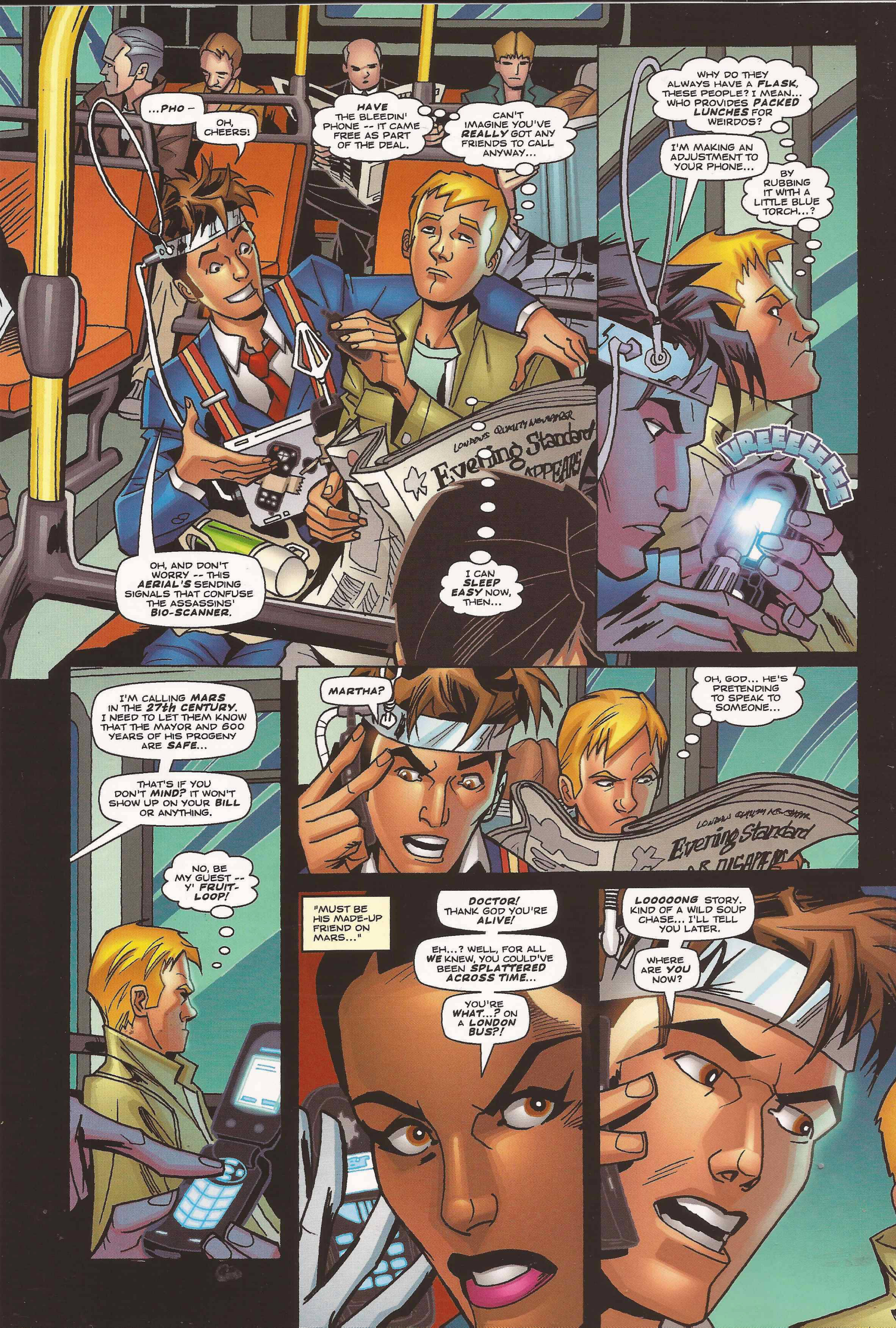
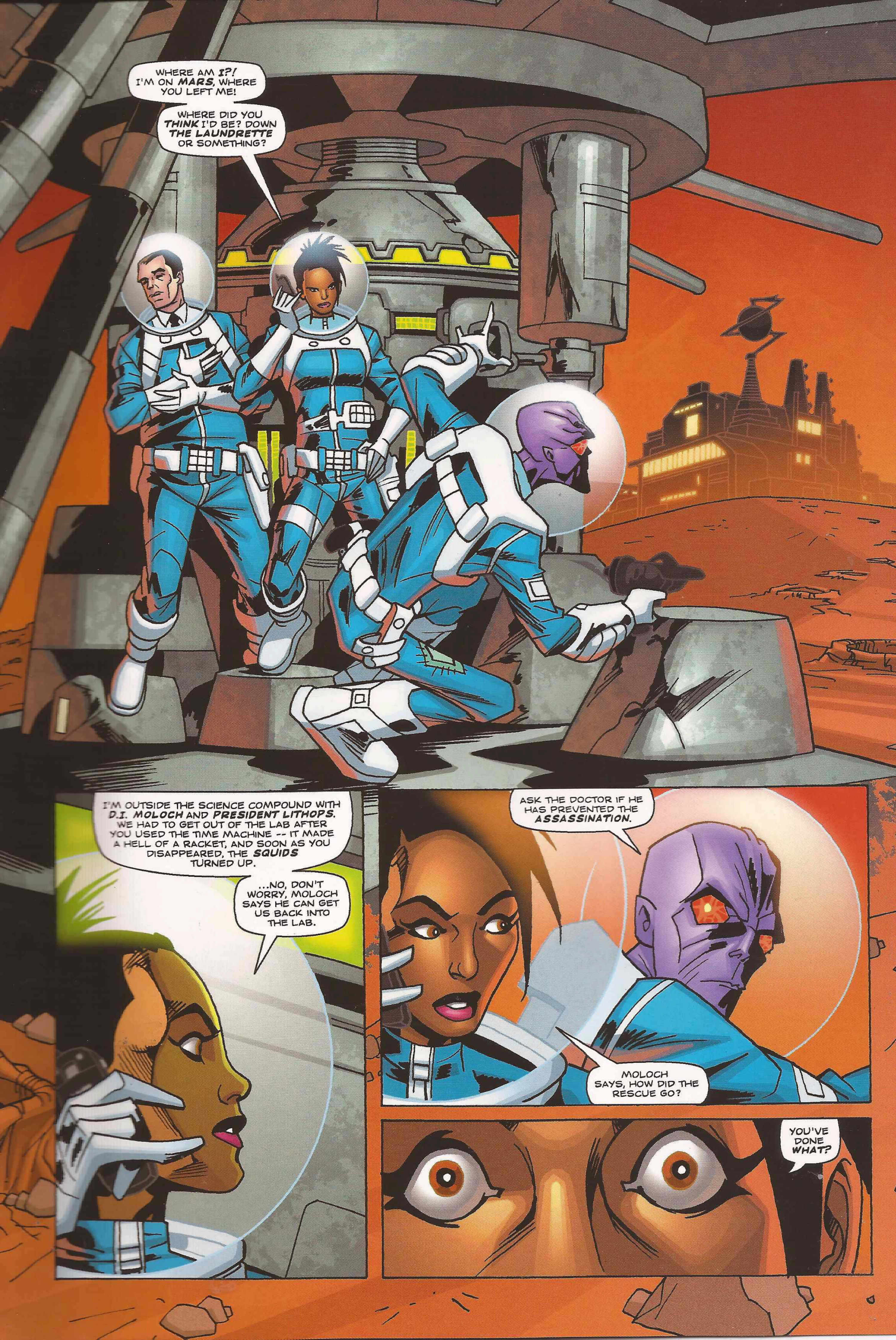
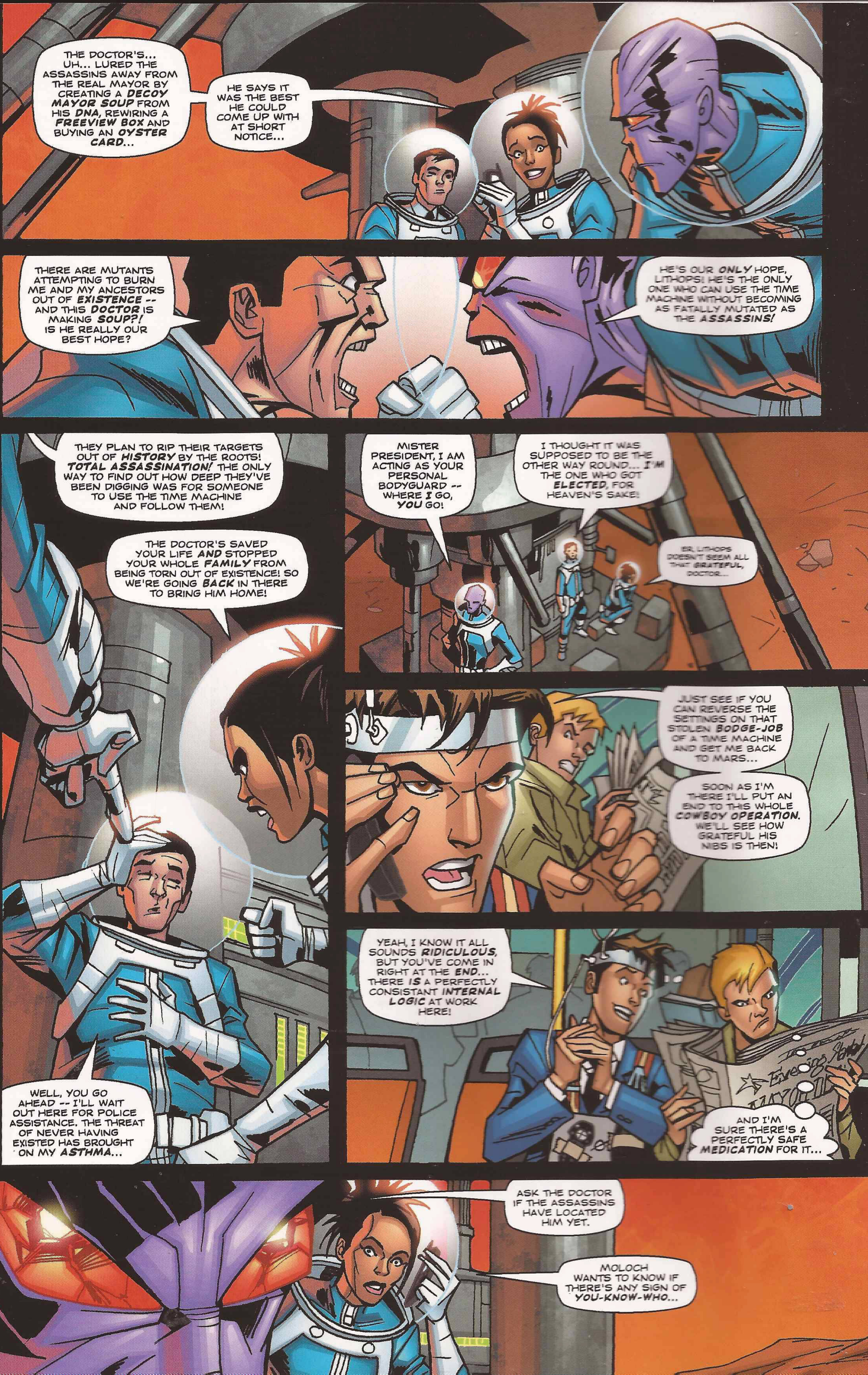


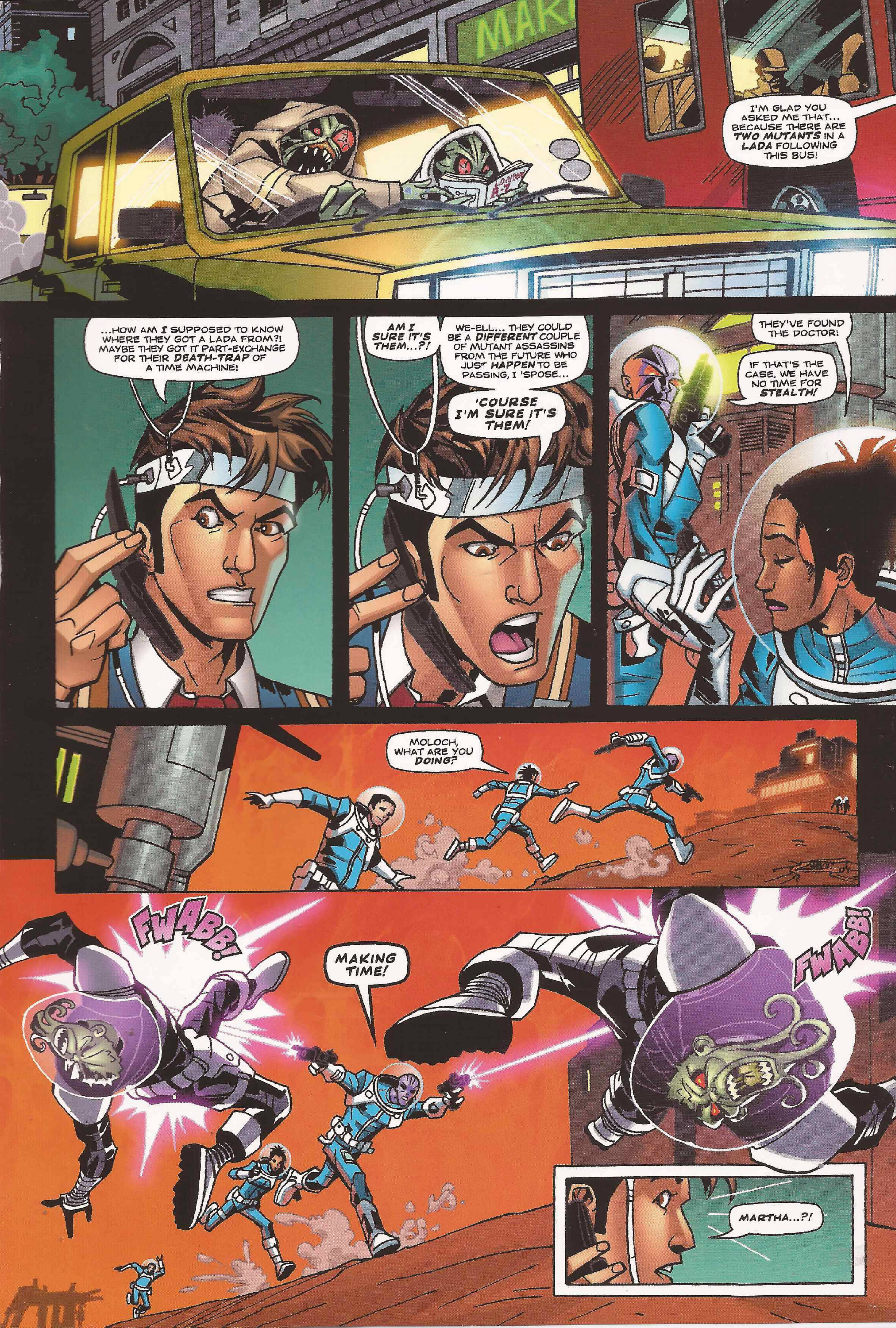
STORY ROB DAVIS **ART** JOHN ROSS **COLOURS** JAMES OFFREDI **LETTERS** ROGER LANGRIDGE **EDITORS** HICKMAN & GRAY

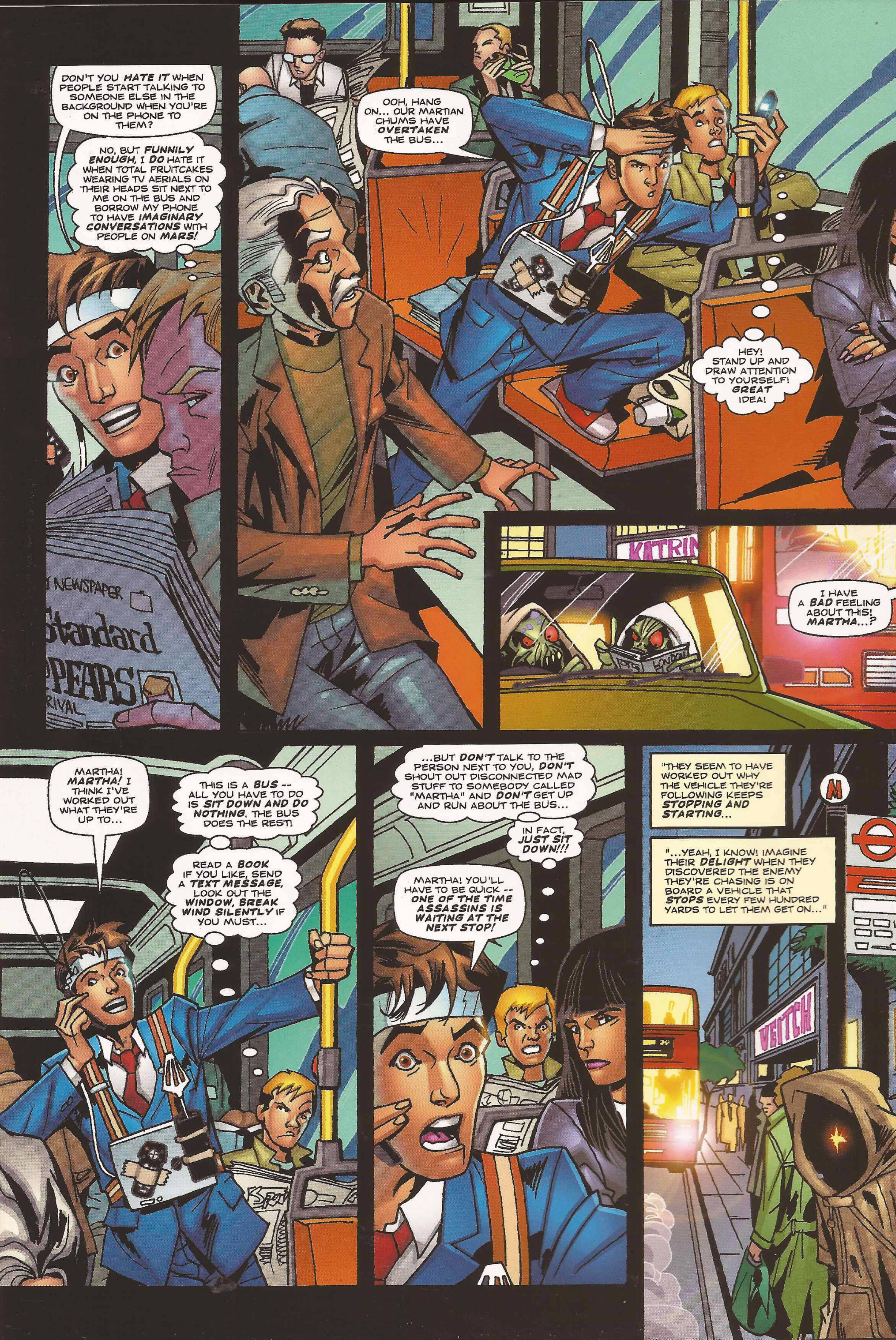

WHY IS IT THE *WEIRDO ON THE BUS* ALWAYS SITS NEXT TO *ME?*
LONDON'S QUALITY NEWSPAPE
Evening Stand
MAYOR DISAPPEARS
'HOW CONVENIENT' SAYS RIVAL
THEY'RE ALWAYS *FIDGETTING* AND *SWEATING* AND RUMMAGING ABOUT IN A CARRIER BAG... AND THEY ALWAYS LOOK LIKE THEY'RE BEING *FOLLOWED.*
JUST HAVE TO MAKE SURE I DON'T MAKE *EYE CONTACT*... WITH ANY LUCK, HE WON'T TALK TO ME...
Sport
CAN I BORROW YOUR PHONE?
GRRREAT!
CAN'T HE *SEE* I'M PRETENDING TO READ A NEWSPAPER HERE?
YOU'RE *NOT SUPPOSED TO TALK* TO OTHER PEOPLE ON THE BUS! IT'S THE FIRST SIGN *OF MADNESS!*
LOOK, I'M SORRY IF I'M INTERRUPTING SOME PUBLIC TRANSPORT TRANCE THAT YOU'VE PERFECTED, BUT *THIS IS AN EMERGENCY.* I REALLY *DO* NEED A PHONE...
Evening
MAYOR DIS
'HOW CONVENIENT' S
OKAY... THIS IS VERY DIFFICULT TO EXPLAIN...
THIS *FLASK* CONTAINS A *SOUP* MADE FROM THE *MAYOR OF LONDON* -- ACTUALLY, THAT'S NOT A GOOD PLACE TO START, IS IT...?
YOU SEE, THERE ARE *TIME ASSASSINS* FROM THE *FUTURE* CHASING THIS SOUP IN THE HOPE OF EXTINGUISHING THE MAYOR'S ENTIRE *LINEAGE*, AND I NEED TO RING MY FRIEND ON *MARS*...
OH, WELL, *THAT'S* A RELIEF -- DERANGED, SOCIALLY INEPT, SWEATING, OUT OF BREATH, HAS A PACKED LUNCH AND IS INTO *SCI-FI*...
WHAT'S THE BETTING HE STILL LIVES WITH HIS *MUM?*
OH, LOOK, FORGET THE EXPOSITION -- COULD I *PLEASE* BORROW YOUR...

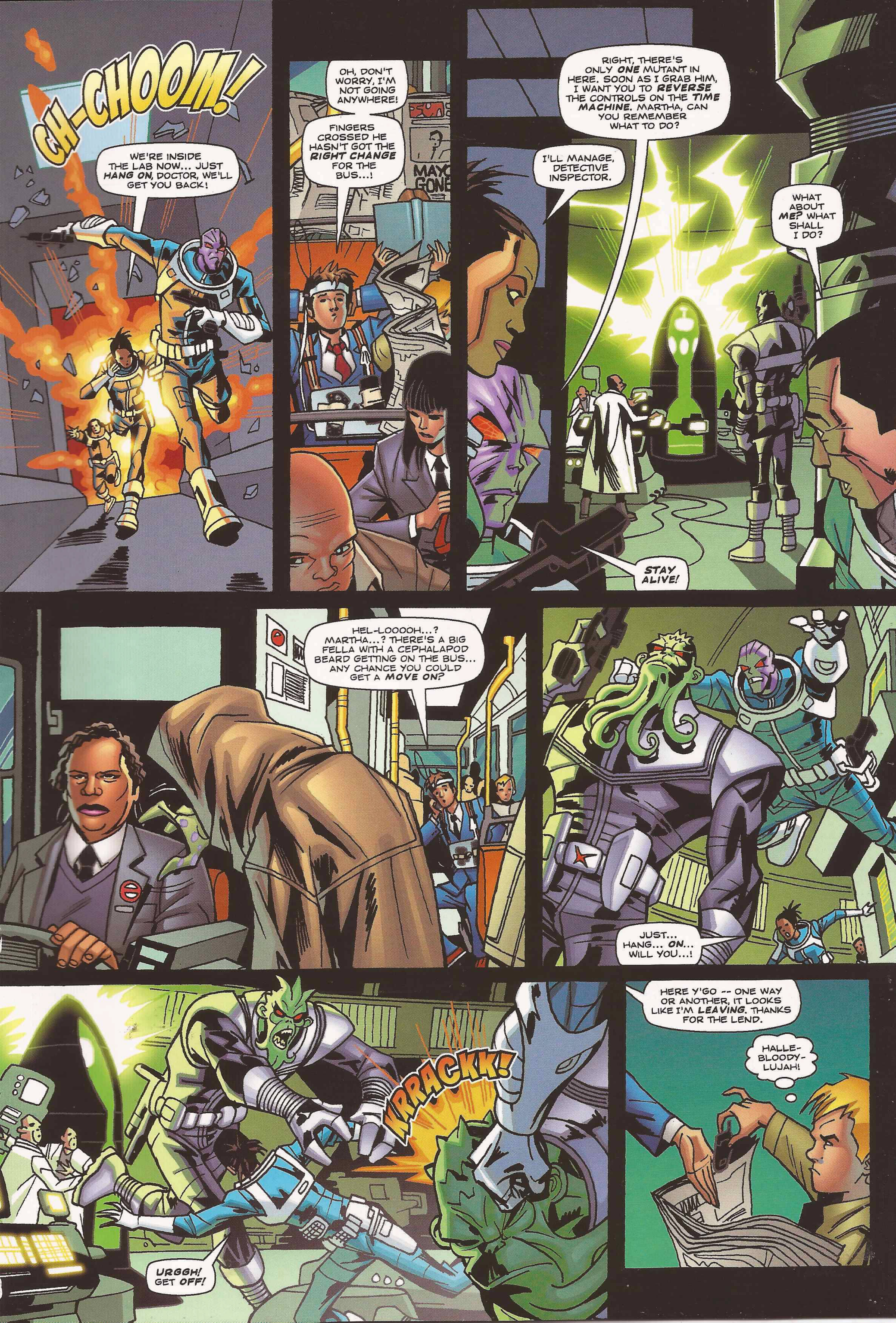

...PHO –
OH, CHEERS!
HAVE THE BLEEDIN' PHONE -- IT CAME FREE AS PART OF THE DEAL.
CAN'T IMAGINE YOU'VE REALLY GOT ANY FRIENDS TO CALL ANYWAY...
LONDON'S QUALITY NEWSPAPER Evening Standard APPEARS
OH, AND DON'T WORRY -- THIS AERIAL'S SENDING SIGNALS THAT CONFUSE THE ASSASSINS' BIO-SCANNER.
I CAN SLEEP EASY NOW, THEN...
WHY DO THEY ALWAYS HAVE A FLASK, THESE PEOPLE? I MEAN... WHO PROVIDES PACKED LUNCHES FOR WEIRDOS?
I'M MAKING AN ADJUSTMENT TO YOUR PHONE...
BY RUBBING IT WITH A LITTLE BLUE TORCH...?
VREEEEEEE
I'M CALLING MARS IN THE 27th CENTURY. I NEED TO LET THEM KNOW THAT THE MAYOR AND 600 YEARS OF HIS PROGENY ARE SAFE...
THAT'S IF YOU DON'T MIND? IT WON'T SHOW UP ON YOUR BILL OR ANYTHING.
NO, BE MY GUEST -- Y' FRUIT-LOOP!
MARTHA?
OH, GOD... HE'S PRETENDING TO SPEAK TO SOMEONE...
LONDON'S QUALITY NEWSPAPER Evening Standard R DISAPPEARS
"MUST BE HIS MADE-UP FRIEND ON MARS..."
DOCTOR! THANK GOD YOU'RE ALIVE!
EH...? WELL, FOR ALL WE KNEW, YOU COULD'VE BEEN SPLATTERED ACROSS TIME...
YOU'RE WHAT...? ON A LONDON BUS?!
LOOOOONG STORY. KIND OF A WILD SOUP CHASE... I'LL TELL YOU LATER.
WHERE ARE YOU NOW?

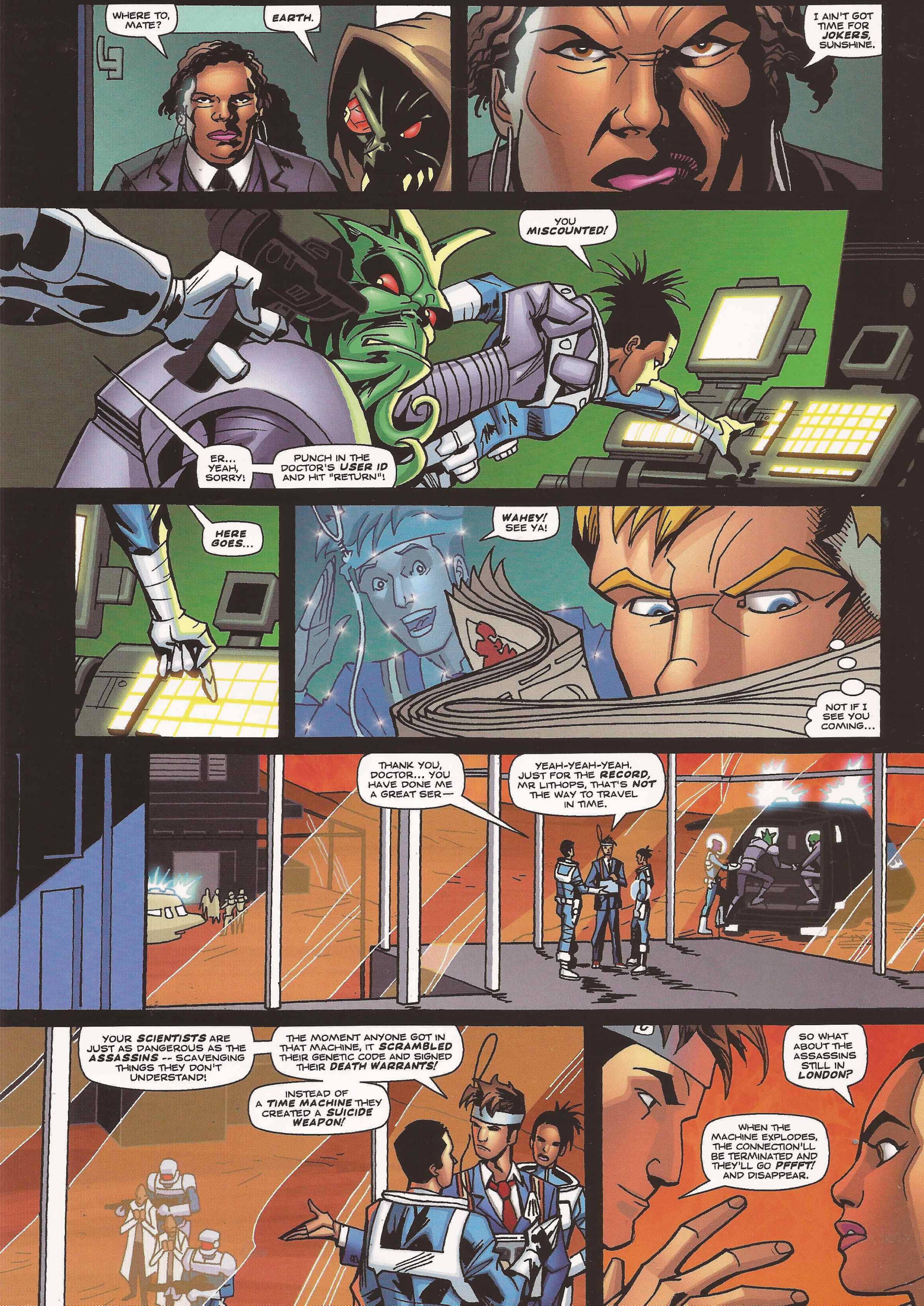

WHERE AM *I?!* I'M ON *MARS*, WHERE YOU LEFT ME!
WHERE DID YOU *THINK* I'D BE? DOWN *THE LAUNDRETTE* OR SOMETHING?
I'M OUTSIDE THE SCIENCE COMPOUND WITH *D.I. MOLOCH* AND *PRESIDENT LITHOPS*. WE HAD TO GET OUT OF THE LAB AFTER YOU USED THE TIME MACHINE -- IT MADE A HELL OF A RACKET, AND SOON AS YOU DISAPPEARED, THE *SQUIDS* TURNED UP.
...NO, DON'T WORRY, MOLOCH SAYS HE CAN GET US BACK INTO THE LAB.
ASK THE DOCTOR IF HE HAS PREVENTED THE *ASSASSINATION*.
MOLOCH SAYS, HOW DID THE RESCUE GO?
YOU'VE DONE *WHAT?*

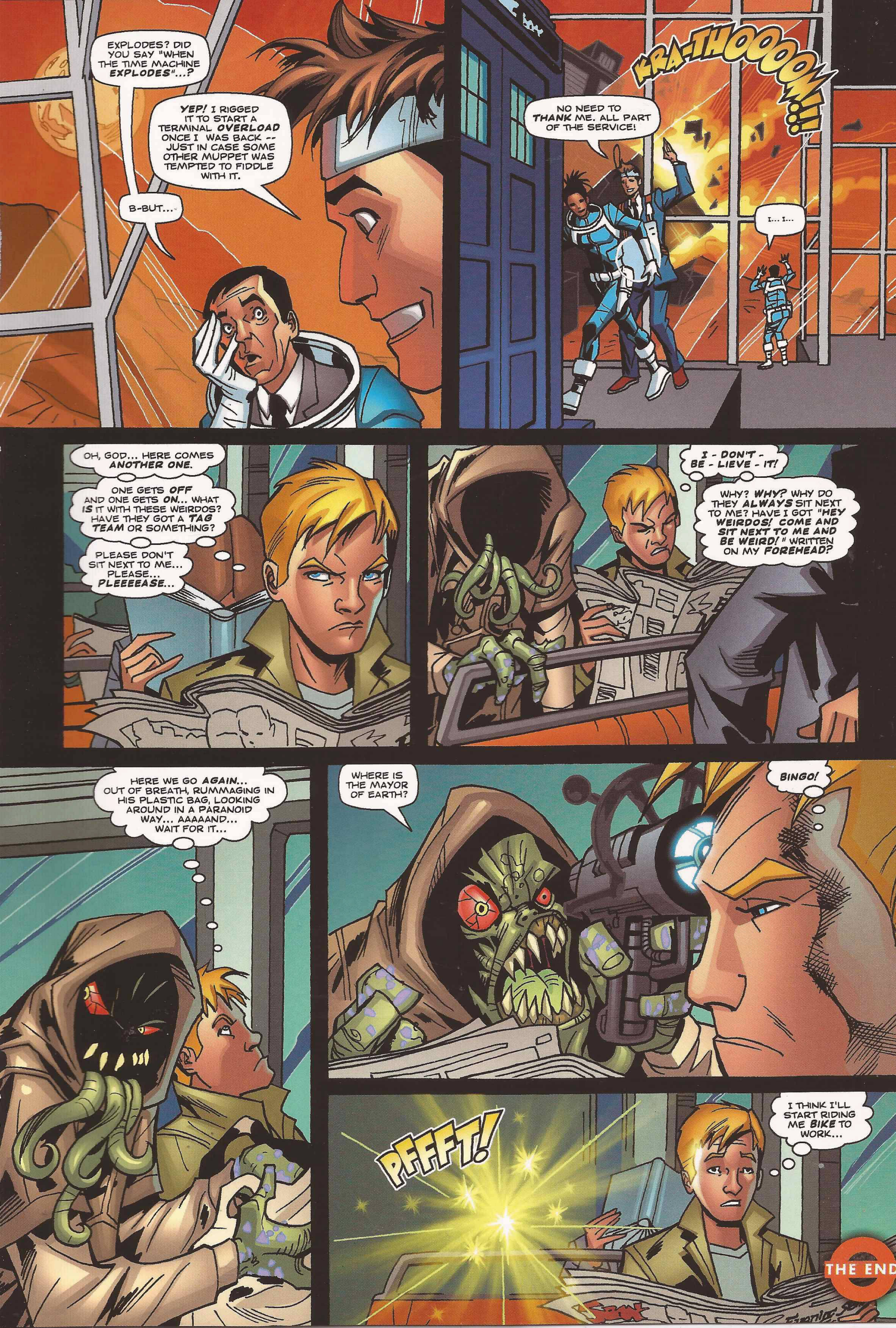

THE DOCTOR'S... UH... LURED THE ASSASSINS AWAY FROM THE REAL MAYOR BY CREATING A DECOY MAYOR SOUP FROM HIS DNA, REWIRING A FREEVIEW BOX AND BUYING AN OYSTER CARD...
HE SAYS IT WAS THE BEST HE COULD COME UP WITH AT SHORT NOTICE...
THERE ARE MUTANTS ATTEMPTING TO BURN ME AND MY ANCESTORS OUT OF EXISTENCE -- AND THIS DOCTOR IS MAKING SOUP?! IS HE REALLY OUR BEST HOPE?
HE'S OUR ONLY HOPE, LITHOPS! HE'S THE ONLY ONE WHO CAN USE THE TIME MACHINE WITHOUT BECOMING AS FATALLY MUTATED AS THE ASSASSINS!
THEY PLAN TO RIP THEIR TARGETS OUT OF HISTORY BY THE ROOTS! TOTAL ASSASSINATION! THE ONLY WAY TO FIND OUT HOW DEEP THEY'VE BEEN DIGGING WAS FOR SOMEONE TO USE THE TIME MACHINE AND FOLLOW THEM!
THE DOCTOR'S SAVED YOUR LIFE AND STOPPED YOUR WHOLE FAMILY FROM BEING TORN OUT OF EXISTENCE! SO WE'RE GOING BACK IN THERE TO BRING HIM HOME!
WELL, YOU GO AHEAD -- I'LL WAIT OUT HERE FOR POLICE ASSISTANCE. THE THREAT OF NEVER HAVING EXISTED HAS BROUGHT ON MY ASTHMA...
MISTER PRESIDENT, I AM ACTING AS YOUR PERSONAL BODYGUARD -- WHERE I GO, YOU GO!
I THOUGHT IT WAS SUPPOSED TO BE THE OTHER WAY ROUND... I'M THE ONE WHO GOT ELECTED, FOR HEAVEN'S SAKE!
ER, LITHOPS DOESN'T SEEM ALL THAT GRATEFUL, DOCTOR...
JUST SEE IF YOU CAN REVERSE THE SETTINGS ON THAT STOLEN BODGE-JOB OF A TIME MACHINE AND GET ME BACK TO MARS...
SOON AS I'M THERE I'LL PUT AN END TO THIS WHOLE COWBOY OPERATION. WE'LL SEE HOW GRATEFUL HIS NIBS IS THEN!
YEAH, I KNOW IT ALL SOUNDS RIDICULOUS, BUT YOU'VE COME IN RIGHT AT THE END... THERE IS A PERFECTLY CONSISTANT INTERNAL LOGIC AT WORK HERE!
Evening Standard
AND I'M SURE THERE'S A PERFECTLY SAFE MEDICATION FOR IT...
ASK THE DOCTOR IF THE ASSASSINS HAVE LOCATED HIM YET.
MOLOCH WANTS TO KNOW IF THERE'S ANY SIGN OF YOU-KNOW-WHO...


I'M GLAD YOU ASKED ME THAT... BECAUSE THERE ARE **TWO MUTANTS** IN A **LADA** FOLLOWING THIS BUS!
...HOW AM ***I*** SUPPOSED TO KNOW WHERE THEY GOT A LADA FROM?! MAYBE THEY GOT IT PART-EXCHANGE FOR THEIR ***DEATH-TRAP*** OF A TIME MACHINE!
AM I *SURE* IT'S THEM...?!
WE-ELL... THEY COULD BE A ***DIFFERENT*** COUPLE OF MUTANT ASSASSINS FROM THE FUTURE WHO JUST ***HAPPEN*** TO BE PASSING, I 'SPOSE...
'COURSE I'M *SURE* IT'S THEM!
THEY'VE FOUND THE DOCTOR!
IF THAT'S THE CASE, WE HAVE NO TIME FOR ***STEALTH!***
MOLOCH, WHAT ARE YOU ***DOING?***
FWABB!
MAKING TIME!
FWABB!
MARTHA...?!


DON'T YOU HATE IT WHEN PEOPLE START TALKING TO SOMEONE ELSE IN THE BACKGROUND WHEN YOU'RE ON THE PHONE TO THEM?
NO, BUT FUNNILY ENOUGH, I DO HATE IT WHEN TOTAL FRUITCAKES WEARING TV AERIALS ON THEIR HEADS SIT NEXT TO ME ON THE BUS AND BORROW MY PHONE TO HAVE IMAGINARY CONVERSATIONS WITH PEOPLE ON MARS!
NEWSPAPER
Standard
PEARS
RIVAL
OOH, HANG ON... OUR MARTIAN CHUMS HAVE OVERTAKEN THE BUS...
HEY! STAND UP AND DRAW ATTENTION TO YOURSELF! GREAT IDEA!
KATRIN
I HAVE A BAD FEELING ABOUT THIS! MARTHA...?
MARTHA! MARTHA! I THINK I'VE WORKED OUT WHAT THEY'RE UP TO...
THIS IS A BUS -- ALL YOU HAVE TO DO IS SIT DOWN AND DO NOTHING. THE BUS DOES THE REST!
READ A BOOK IF YOU LIKE, SEND A TEXT MESSAGE, LOOK OUT THE WINDOW, BREAK WIND SILENTLY IF YOU MUST...
...BUT DON'T TALK TO THE PERSON NEXT TO YOU, DON'T SHOUT OUT DISCONNECTED MAD STUFF TO SOMEBODY CALLED "MARTHA" AND DON'T GET UP AND RUN ABOUT THE BUS...
IN FACT, JUST SIT DOWN!!!
MARTHA! YOU'LL HAVE TO BE QUICK -- ONE OF THE TIME ASSASSINS IS WAITING AT THE NEXT STOP!
"THEY SEEM TO HAVE WORKED OUT WHY THE VEHICLE THEY'RE FOLLOWING KEEPS STOPPING AND STARTING...
"...YEAH, I KNOW! IMAGINE THEIR DELIGHT WHEN THEY DISCOVERED THE ENEMY THEY'RE CHASING IS ON BOARD A VEHICLE THAT STOPS EVERY FEW HUNDRED YARDS TO LET THEM GET ON..."
M
VEITCH

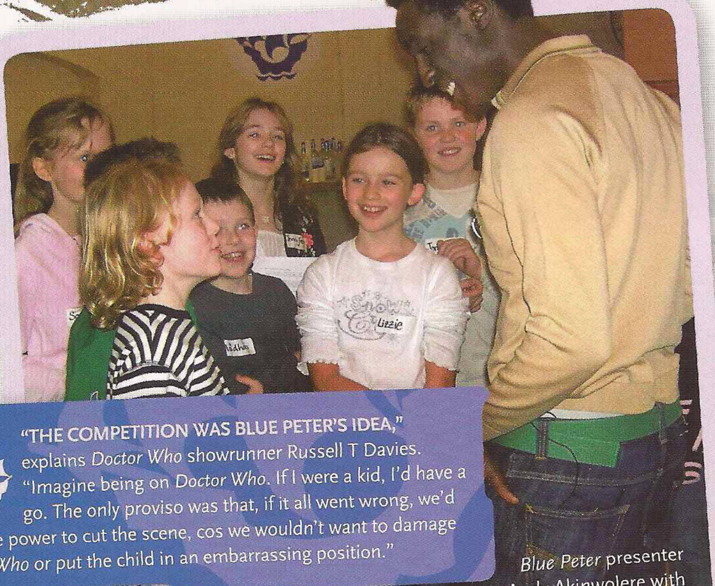

CH-CHOOM!
WE'RE INSIDE THE LAB NOW... JUST *HANG ON,* DOCTOR, WE'LL GET YOU BACK!
OH, DON'T WORRY, I'M NOT GOING ANYWHERE!
FINGERS CROSSED HE HASN'T GOT THE *RIGHT CHANGE* FOR THE BUS...!
RIGHT, THERE'S ONLY *ONE* MUTANT IN HERE. SOON AS I GRAB HIM, I WANT YOU TO *REVERSE* THE CONTROLS ON THE *TIME MACHINE.* MARTHA, CAN YOU REMEMBER WHAT TO DO?
I'LL MANAGE, DETECTIVE INSPECTOR.
WHAT ABOUT *ME?* WHAT SHALL I DO?
STAY ALIVE!
HEL-LOOOOH...? MARTHA...? THERE'S A BIG FELLA WITH A CEPHALAPOD BEARD GETTING ON THE BUS... ANY CHANCE YOU COULD GET A *MOVE ON?*
JUST... HANG... *ON*... WILL YOU...!
KRRACKK!
URGGH! GET *OFF!*
HERE Y'GO -- ONE WAY OR ANOTHER, IT LOOKS LIKE I'M *LEAVING.* THANKS FOR THE LEND.
HALLE-BLOODY-LUJAH!


WHERE TO, MATE?
EARTH.
I AIN'T GOT TIME FOR JOKERS, SUNSHINE.
YOU MISCOUNTED!
ER... YEAH, SORRY!
PUNCH IN THE DOCTOR'S USER ID AND HIT "RETURN"!
HERE GOES...
WAHEY! SEE YA!
NOT IF I SEE YOU COMING...
THANK YOU, DOCTOR... YOU HAVE DONE ME A GREAT SER—
YEAH-YEAH-YEAH. JUST FOR THE RECORD, MR LITHOPS, THAT'S NOT THE WAY TO TRAVEL IN TIME.
YOUR SCIENTISTS ARE JUST AS DANGEROUS AS THE ASSASSINS -- SCAVENGING THINGS THEY DON'T UNDERSTAND!
THE MOMENT ANYONE GOT IN THAT MACHINE, IT SCRAMBLED THEIR GENETIC CODE AND SIGNED THEIR DEATH WARRANTS!
INSTEAD OF A TIME MACHINE THEY CREATED A SUICIDE WEAPON!
SO WHAT ABOUT THE ASSASSINS STILL IN LONDON?
WHEN THE MACHINE EXPLODES, THE CONNECTION'LL BE TERMINATED AND THEY'LL GO PFFFT! AND DISAPPEAR.


EXPLODES? DID YOU SAY "WHEN THE TIME MACHINE EXPLODES"...?
YEP! I RIGGED IT TO START A TERMINAL OVERLOAD ONCE I WAS BACK -- JUST IN CASE SOME OTHER MUPPET WAS TEMPTED TO FIDDLE WITH IT.
B-BUT...
KRA-THOOOOM!!!
NO NEED TO THANK ME. ALL PART OF THE SERVICE!
I... I...
OH, GOD... HERE COMES ANOTHER ONE.
ONE GETS OFF AND ONE GETS ON... WHAT IS IT WITH THESE WEIRDOS? HAVE THEY GOT A TAG TEAM OR SOMETHING?
PLEASE DON'T SIT NEXT TO ME... PLEASE... PLEEEEASE...
I - DON'T - BE - LIEVE - IT!
WHY? WHY? WHY DO THEY ALWAYS SIT NEXT TO ME? HAVE I GOT "HEY WEIRDOS! COME AND SIT NEXT TO ME AND BE WEIRD!" WRITTEN ON MY FOREHEAD?
HERE WE GO AGAIN... OUT OF BREATH, RUMMAGING IN HIS PLASTIC BAG, LOOKING AROUND IN A PARANOID WAY... AAAAAND... WAIT FOR IT...
WHERE IS THE MAYOR OF EARTH?
BINGO!
PFFFT!
I THINK I'LL START RIDING ME BIKE TO WORK...
THE END

BP'S GOT TALENT

Benjamin Cook reports from the Globe Theatre, where *Blue Peter* found the winner for its *Doctor Who* competition...

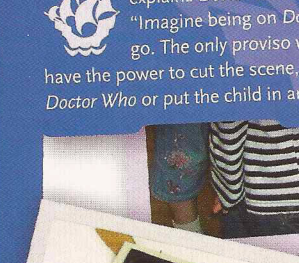


"THE COMPETITION WAS BLUE PETER'S IDEA," explains *Doctor Who* showrunner Russell T Davies. "Imagine being on *Doctor Who*. If I were a kid, I'd have a go. The only proviso was that, if it all went wrong, we'd have the power to cut the scene, cos we wouldn't want to damage *Doctor Who* or put the child in an embarrassing position."

Blue Peter presenter Andy Akinwolere with the young hopefuls at the Globe.

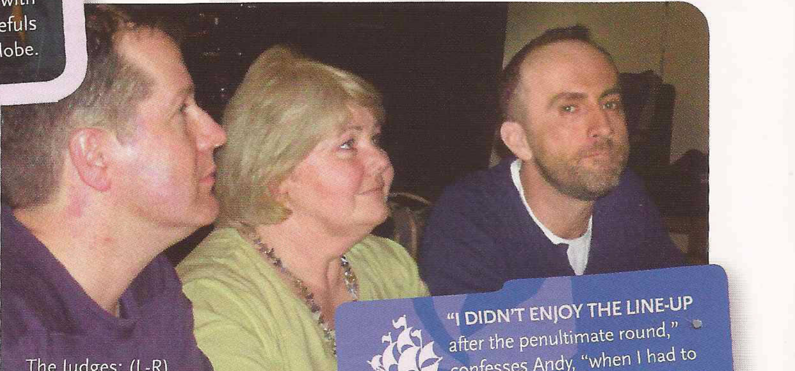
"I MADE IT CLEAR FROM the outset that I didn't want to get into an *X Factor*-type of judging situation," stresses Andy. "It might make good TV, but we were dealing with young children who haven't developed the thick skin that professional actors have to. I was concerned that we shouldn't use their disappointment as entertainment."

"I was delighted that Annette agreed to take part," Andy enthuses. "It was great for the children to see a familiar face, and Annette is such a warm, lovely presence. That really helped to put the children at ease."



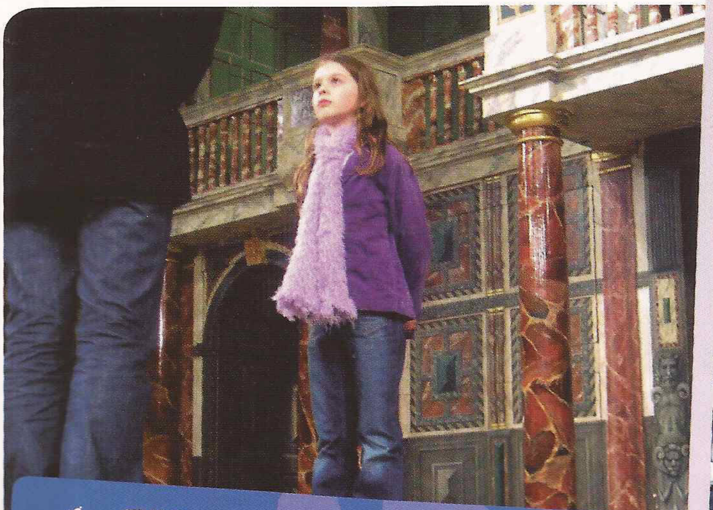
"THE STANDARD WAS VERY high indeed," considers Andy. "There were many, many entrants who could so easily have made it through, but we wanted a good variety of finalists, and I think we made the right choices for the workshop. We wanted to test the children's ability to engage with one another in duologues, group scenes, and individually. I was looking for performances that were engaging and, most of all, natural."

"It was important that they made you feel something," agrees Russell. "The wonder of travelling with the Doctor, or the horror of meeting a monster. Not as easy as it sounds.

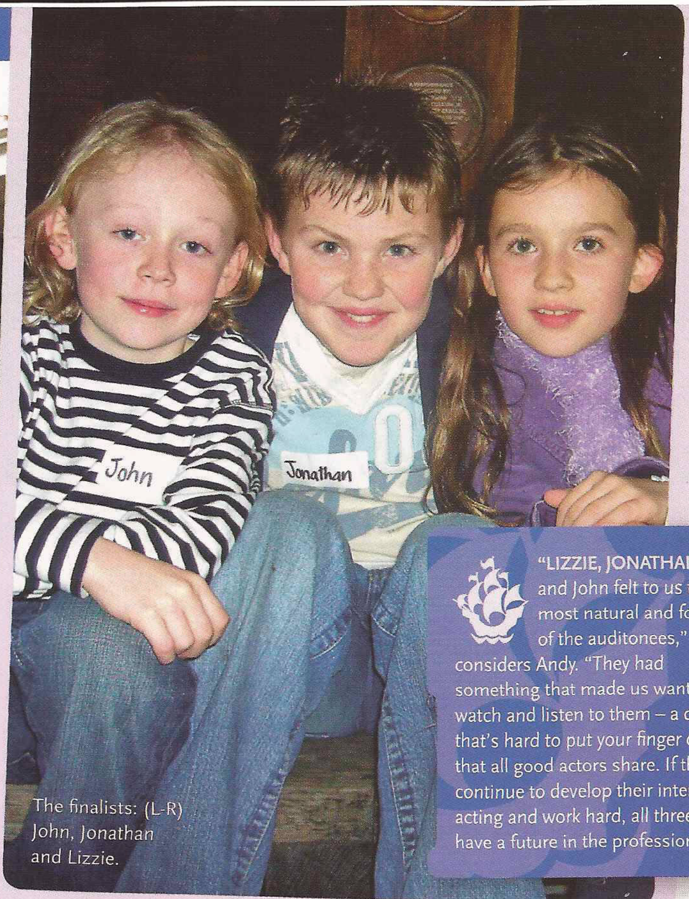


The Judges: (L-R) *Blue Peter* editor Richard Marson, Annette Badland and Andy Pryor.

"I DIDN'T ENJOY THE LINE-UP after the penultimate round," confesses Andy, "when I had to be the bearer of bad news to the children who didn't make it. I was shocked at how guilty it made me feel, especially when there were tears. It was pretty tough being a judge."

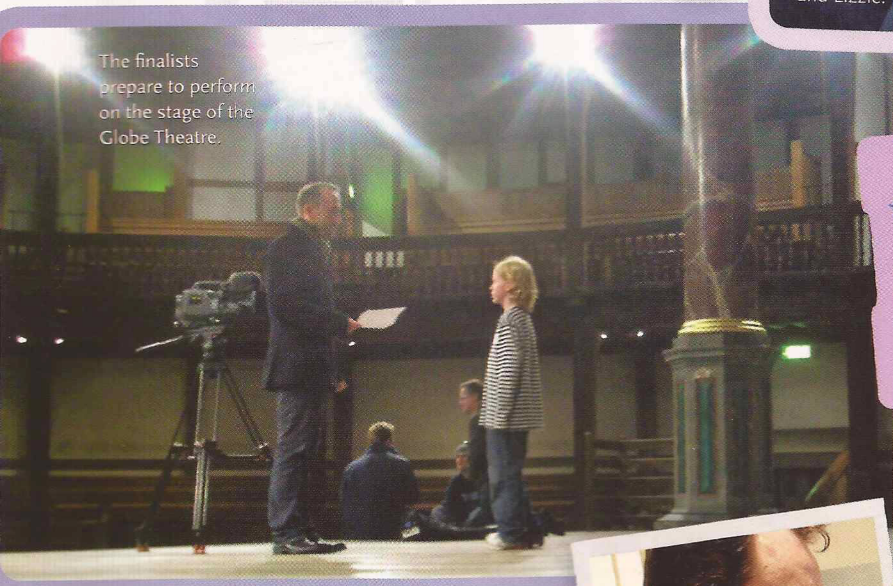


"THE GLOBE WAS A GREAT LOCATION," SAYS ANDY. "IT LENT a certain gravitas to proceedings, and we needed to know that the winner wasn't easily daunted. A good final test was for them to stand on that enormous stage, with so much history, and not be overwhelmed. Filming, too, is very exposing. Even the smallest scene requires a strong nerve. There are 50 people behind the camera scrutinising your every move."



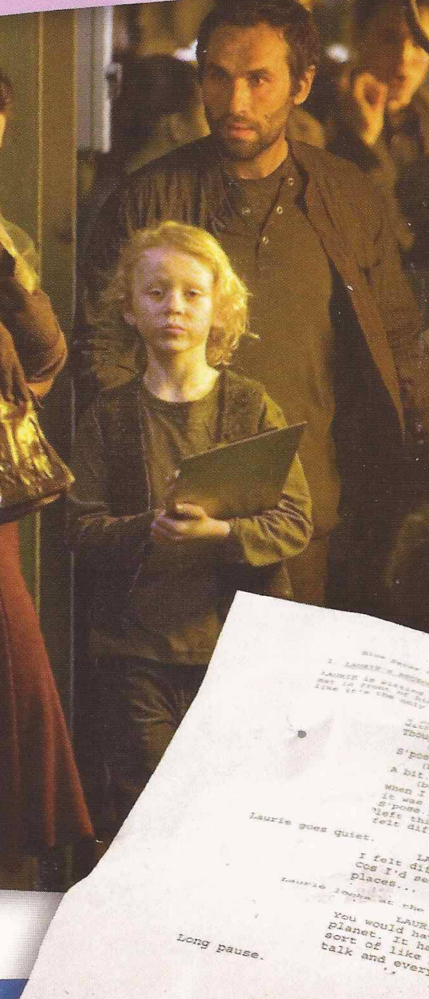
The finalists: (L-R) John, Jonathan and Lizzie.

"LIZZIE, JONATHAN, and John felt to us the most natural and focused of the auditonees," considers Andy. "They had something that made us want to watch and listen to them – a quality that's hard to put your finger on but that all good actors share. If they continue to develop their interest in acting and work hard, all three could have a future in the profession."



The finalists prepare to perform on the stage of the Globe Theatre.

"ANDY PHONED ME AFTER HIS DAY AT THE Globe," Russell recalls, "and he was a wreck! A shadow of a man! He said he'd never been so nervous about anything, ever. It was the responsibility of having so many kids' hopes and dreams in your hands. Oh, choosing was hard. I think, by that stage, the script had been written, so we knew that Creet was an essential little part, and none of us wanted to damage those scenes by getting the casting wrong."



John as Creet in *Utopia*.

"JOHN WAS REAL... AND THAT HAIR IS GREAT!"

"RUSSELL CHOSE JOHN," SAYS ANDY, "AND HE WAS perfect for the part. He's very appealing, but not in a 'stage school' kind of way. He can draw you in without overdoing anything. He works hard without it looking like an effort."

"They made me phone up Jonathan and Lizzie, on camera, live, and tell them that they hadn't won," Russell cringes. "That was horrible. Little kids! Being dismayed! I felt bad for the rest of the day. I tried so hard not to use words like 'failed' or 'unsuccessful'. But John had something about him, something real, and genuinely charming. And that hair is great. We said, 'Don't cut his hair!' Plus, I loved the idea of a Scottish accent surviving all the way to the end of the universe."

TERROR OF THE AUTONS

"Death is always more frightening when it strikes invisibly..."

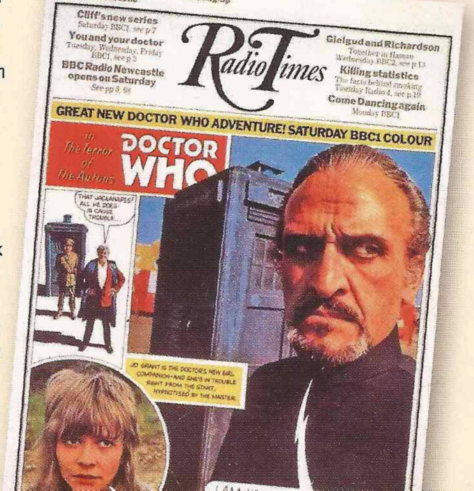
AT THE START OF SEASON EIGHT, EVERYTHING changed. Again. Season Seven had seen the Doctor become Earthbound and attached to the alien-hunting military outfit UNIT as their scientific adviser. What followed was a series of stories that have been called 'gritty' so often you could sprinkle everything that has been written about them on icy roads. Although the credits featured Barry Letts' name as producer, he had inherited a revised format for the series devised by outgoing producer Derrick Sherwin and his predecessor Peter Bryant. By the time Season Eight rolled around, Letts was keen to shake things up and make his own mark in its first story, *Terror of the Autons*.

To that end, Letts rejigged UNIT, introducing a slightly softer side with Captain Mike Yates, to create a cosier set-up which would soon give rise to the term 'UNIT family'. Although the resulting casting may not have been what he'd planned, Letts also changed the role of the companion back to a more traditional 'question asker', getting rid of the smart, cool Liz Shaw and bringing in the frankly ditzy Jo Grant. The final new element came in the form of the devilish Master, a recurring arch enemy for the Doctor, someone with plans and motivations no more complex than to destroy the Doctor and, preferably, Earth along with him.

Coupled with all this was a terrific sense of showmanship. Letts steered the stories away from the sci-fi thrillers of the year before, towards an action-adventure formula, with big guns, bigger explosions and outlandish monsters such as the Axons and the Dæmons, along with a return of Autons less interested in the shapechanging subterfuge of their début in *Spearhead from Space* (1970). Now all they want is to kill people – as many as possible – and to take over the Earth, like every good monster does. Letts was painting on a broader canvas with Season Eight (and every one of his seasons following it), and *Terror of the Autons* sets out his stall perfectly.

The Fact of Fiction features delight in unearthing the little nuggets of inspiration behind *Doctor Who*. But with this story, writer Robert Holmes seems to have set out with one intention only: to send kids scurrying behind the sofa with a string of scares linked by the simplest of plots. There is no grand intention here: Holmes – and through him, Letts – just wanted some wham-bang scary entertainment for Saturday teatime. *Terror of the Autons* sets out merely to be itself, to be *Doctor Who* in the way only *Doctor Who* can. In that, Letts and Holmes seem clear forebears of Russell T Davies and his team: with an understanding that they held in their hands a unique format – and a unique power – Letts and Holmes milked it for all it was worth...

DAVID BAILEY



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Radio Times

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GREAT NEW DOCTOR WHO ADVENTURE! SATURDAY BBC1 COLOUR

in The Terror of The Autons DOCTOR WHO

JO GRANT IS THE DOCTOR'S NEW GIRL COMPANION – AND SHE'S IN TROUBLE RIGHT FROM THE START, HYPNOTISED BY THE MASTER

EPISODE ONE

Broadcast: 2 January 1971

Crowds gather at a circus, while Luigi Rossini (John Baskcomb) looks on, obviously pleased with the level of attendance. As Rossini sneaks off for a cigarette, a familiar noise is heard and a horsebox fades into view...

Robert Holmes' somewhat silly working title for this story was *The Spray of Death* – a reference to the fake daffodils' plastic spray, used in later episodes to cover people's faces and suffocate them. During filming, the decision was made to change this to *Terror of the Autons*, to capitalise on the return of the monsters from the previous season's *Spearhead from Space* (1970), also written by Holmes. The commission was a hodgepodge of requirements: not only was Holmes asked to bring the Autons back, but he was also tasked with the introduction of the Master, Jo Grant and Mike Yates, establishing the series' set-up for the next few years. Holmes brought his own ideas to the story, too, drawing on fears of plastic bags suffocating children to dream up the deadly substance spat from the plastic daffodils, which were themselves inspired by a washing powder promotional giveaway. Holmes also detested two ubiquitous plastic inventions of the time – inflatable chairs and ugly troll dolls from Denmark – so they were retooled as creepy threats in his script.

The Radiophonic Workshop provided a slightly altered sound effect for the materialisation of the Master's TARDIS to differentiate it from the Doctor's. The reason for this difference isn't immediately clear. The Monk's TARDIS in *The Daleks' Master Plan* (1965/6) makes the same sound as the Doctor's: maybe they're both Type 40s, and the Master's is a different model? The Doctor does grudgingly admit, later in this story and in *Colony in Space* (1971), that the Master's TARDIS is slightly more advanced that his own.

A neatly dressed, bearded man strides out and surveys the scene. "Who the heck are you?" Rossini asks.

"I am usually referred to as the Master... universally."

The Master (Roger Delgado) knows that Rossini's real name is Lew Russell. When the Master refers to Rossini as an 'insolent primitive', the carny lashes out at him, but the Time Lord silences and subjugates Rossini with just a look, then a click of the fingers gets him to follow.

Producer Barry Letts and script editor Terrance Dicks had decided to create a new arch enemy for the Doctor, wanting to create a Moriarty-like foil to the Doctor's Sherlock Holmes. Letts's first choice for casting was Delgado (full name – deep breath now – Roger Caesar Marius Bernard de Delgado Torres Castillo Roberto), who had made something of a career playing dastardly but charming villains. Dicks, meanwhile, gave the character his name, choosing 'the Master' to echo the Doctor's own choice of title. One of the most immediate things the viewer notices about the Master is his seemingly psychic powers: he knows Rossini's real name straight away (though the story later suggests he's also careful to do his research – he arrives at Farrel's plastic factory knowing that the company is operating well under capacity – so maybe Rossini was part of the Master's plan before his arrival on Earth?), and he can bend the circus owner to his will with just a few words and a hypnotic stare. And poor Lew Russell won't be the last person to fall under his spell...

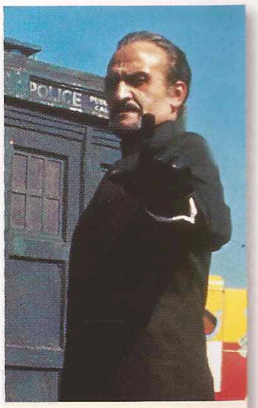
Moriarty first appeared in Arthur Conan Doyle's *The Adventure of the Final Problem*, published in 1893, which was intended to be the last Sherlock Holmes story. Public demand, however, forced the writer to return to his creation – but Moriarty would only make one other appearance in his stories, in *The Valley of Fear*. Despite only appearing in two of the 60 Sherlock Holmes tales written by Conan Doyle, the idea of Moriarty as the great detective's finest nemesis has persisted in the public's mind – and it's easy to see how echoes of their rivalry coloured the creation of the Master. In Conan Doyle's stories, Moriarty stayed behind the scenes, pulling the strings of all England's criminals. Moriarty would aid ne'er-do-wells in return for their unquestioning loyalty, along with a tidy share in the profits of their crimes – not unlike the Master's alliances with a number of alien forces in the Third Doctor's stories, including *The Claws of Axos* (1971), *The Sea Devils* (1972) and *Frontier in Space* (1973). Moriarty carried a signature weapon, a unique, handmade air rifle, disguised as a walking cane – the Master had his own favourite toy, too: his sleek 'compression tube'. Holmes says of his enemy: "A criminal strain ran in his blood... rendered infinitely more dangerous by his extraordinary mental powers." Moriarty is certainly portrayed as having an intellect that rivalled Holmes'; in a similar way, we're later told that the Master scored better grades at the Academy than the Doctor. Also, although Moriarty demonstrates nothing like the hypnotic powers of the Master, it's easy to see how the idea of a villain with "extraordinary mental powers", when moved into a sci-fi setting, could be expressed by giving him unearthly psychic abilities.

The Master seems very sure of his notoriety, and it's easy to infer from the emphasis placed on the word that he's being literal when he says he is "universally" known as the Master. In the novelisation of *Terror of the Autons*, written by Terrance Dicks (Target/WH Allen, 1975), the Doctor says that "these days he calls himself the Master", and the Missing Adventure *The Dark Path* (Virgin Publishing, 1997) by David A McIntee, which explores the character's early life, goes so far as to give the evil Time Lord a name: Koschei. (Koschei, however, is actually a character from Russian folk tales – was McIntee merely giving the Master another, earlier pseudonym? In the stories, Koschei was a wicked villain whose carefully hidden soul – it's in a needle, which is in an egg, which is in a duck, which is in a hare, which is locked in a chest buried under an oak tree on a remote island in the ocean – renders him immune from all harm.)

▶

KEY TO SYMBOLS

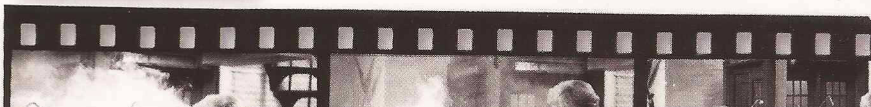
- TITLE
- SOURCES
- SCRIPT
- SHOOTING
- CAST & CREW
- CONNECTIONS
- EDITING
- MUSIC
- SPECIAL EFFECTS
- MONSTERS
- VILLAINS
- NOVELISATION
- OOPS!
- SPECULATION

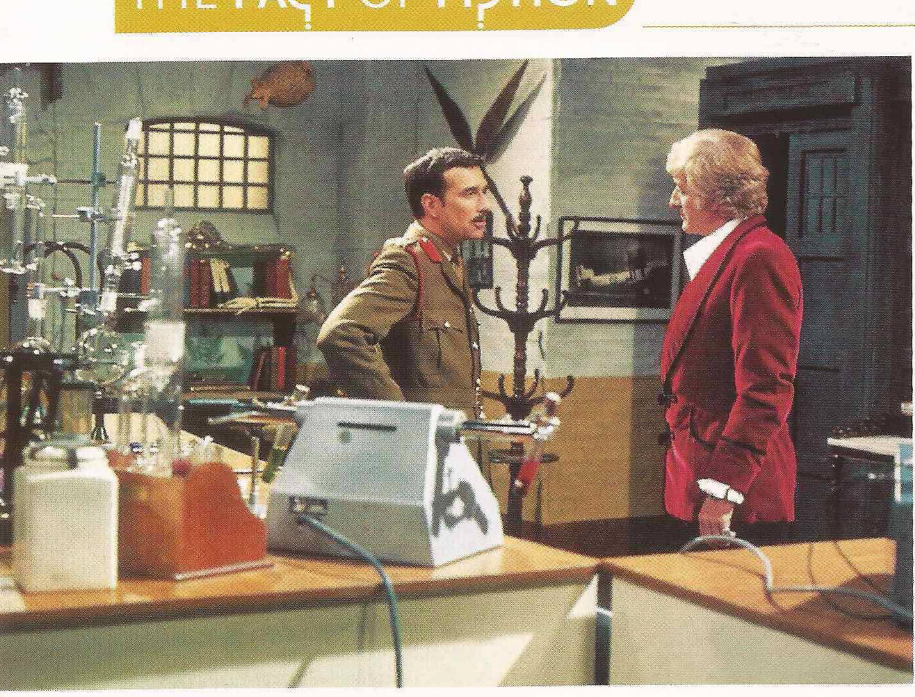


▲ *Top: Jon Pertwee feels sorry for a poor fellow with an even bigger nose!*

▲ *Above: "I am known as the Master... universally!"*

▼ *Below: The Doctor meets a ham fisted bun vendor – Josephine Grant (Katy Manning).*





◀ The Master leads Rossini to the nearby National Space Museum. Inside, he smashes open a display case containing a familiar-looking plastic sphere, while Rossini knocks out a security guard (Dave Carter).

The security guard is only briefly shown, filmed against a background which was added using Colour Separation Overlay. This is only the first of the story's many uses of the technique, where the action is filmed against a blue screen, which is later replaced with another image. Despite problems with the technology causing the filming to overrun, Letts defended CSO to BBC bosses, saying he was "now convinced [it] should be used for special effects (for which it is superb) and for single shots". He did, however, admit that it was "not yet technically reliable enough to be used as a background… throughout a whole sequence."

Inside the Doctor's lab, we hear the Doctor's voice floating from the open TARDIS door, as he sings "I don't want to set the world on fire"… shortly before an explosion sends plumes of smoke floating out. The Doctor emerges, choking, carrying the dematerialisation circuit and places it into a strange piece of machinery.

I Don't Want to Set the World on Fire was a US hit for The Ink Spots in 1941. Its inclusion was a punning ad-lib by Pertwee. The Ink Spots only had one hit in the UK: *Melody of Love* in 1955.

There is a knock at the door, and Josephine Grant (Katy Manning) enters. When the Doctor's experiment suddenly bursts into flames, she grabs a fire extinguisher and blasts it. She's ruined it, and the Doctor isn't happy – he's convinced Jo is just the tea lady (a "ham-fisted bun vendor," in fact), so he's crestfallen when she announces, "I'm your new assistant!"

In a character outline issued by the production office, new companion Jo was described as a "glamorous young female intelligence agent… Keen, professional, lots of charm…" She tells the Doctor that she is an expert in cryptology, safe-breaking and explosives – expertises we never get to see on screen!

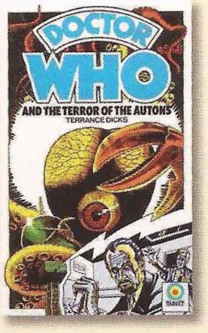
Letts made the decision to axe the previous companion, Dr Liz Shaw played by Caroline John, after the previous season was completed. (Letts was unaware that John was pregnant and was planning to leave the series anyway.) He thought the highly qualified Liz was too intelligent an assistant for the Doctor, deciding instead to introduce a character whose job was to ask questions – and so Jo was born. Many actresses were considered for the part of the new companion, including Rula Lenska (who later appearred in *Doctor Who* as Styles in 1984's *Resurrection of the Daleks*), Anouska Hempel and Gabrielle Drake (who could be seen around this time often wearing a purple wig as Gay Ellis in Gerry Anderson's *UFO*). It seems that Letts was aiming for a suave, graceful sidekick in the finest tradition of *The Avengers*. What he got was something very different. Katy Manning turned up – late – towards the end of auditions, bumbled into the wrong room and, when she finally found the right one, announced that she'd forgotten her glasses, and so couldn't read the script and had to improvise instead. Manning was reportedly – and perhaps unsurprisingly – shocked when Letts phoned the next day to offer her the part. His choice was possibly swayed by Pertwee, who had met Manning a few months earlier and instantly seen in her the right qualities for a *Doctor Who* companion. Pertwee has claimed, in fact, that he passed Manning's name on to Letts following this meeting.

! The Doctor has every right to think Jo is "ham-fisted": not only does she botch his experiment, but she can't even close the door properly after herself.

Jo reads the Doctor a report about a theft from the National Space Museum. "It was on loan from this HQ," she says, and describes it as "a translucent polyhedron, 8½ inches in diameter…" The Doctor replies, "That's the Nestene's energy unit – it should never have left this building!"

! What is the Brigadier *thinking*? He's the head of a secret task force dedicated to protecting Earth from extraterrestrials (and from the fact that extraterrestrials even exist!), but he still freely lends a piece of dormant alien technology to a museum. The box holding the Nestene device is also marked 'UNIT' in big red letters – but then, this is the organisation which will eventually advertise the location of their top-secret HQ with a sign by the side of the road…

At Beacon Hill Research Establishment, Professor Philips (Christopher Burgess) and his assistant Goodge (Andrew Staines) are working in the control cabin of one of its radio telescopes. Waiting for Philips to leave, the Master sneaks in and kills Goodge with a shot from a black, cylindrical weapon. He then brings in the Nestene energy unit and plugs it into the control console of the telescope, altering the angle of the giant dish. When Philips bursts in to see what's happening, the Master fixes him with a hypnotic glare…



▲ *Top left: The Brig visits the Doctor's lab.*

▲ *Invasion of the Bane? No, it's the original Target book cover!*

▼ *The extras for this story were a bunch of clowns…*

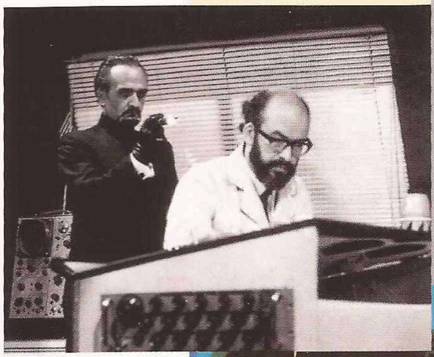
▲ *The Doctor and Jo at the start of a beautiful friendship.*

The Master's weapon is referred to as a 'compression tube' in the script, and it becomes somewhat of a signature for the character. It would gain the more familiar name Tissue Compression Eliminator in *Time-Flight* (1982) – oddly, it's Nyssa who names it as such.

Both Christopher Burgess and Andrew Staines appear in two other Letts-directed stories, the Patrick Troughton adventure *The Enemy of the World* (1967/8) and Pertwee's swan song *Planet of the Spiders* (1974). Staines also appears in *Carnival of Monsters* (1973), again directed by Letts.

Back at UNIT HQ, the Brigadier is trying to persuade the Doctor to keep Jo on as his assistant. When she arrives, bringing more information on the missing sphere and telling the Doctor she's chased down a missing delivery, the Doctor hasn't got the heart to tell her to sling her hook. She then passes on a report from Captain Yates about a sabotage at a radio telescope, and the Doctor, Jo and the Brigadier race out to meet Yates at the scene of the crime...

Letts' first choice for the role of Captain Mike Yates was Ian Marter. When he found out that Marter would not be available for the whole season however, Letts offered the role to Richard Franklin after a series of three interviews. Marter, of course, would get to travel in the TARDIS eventually: after a guest spot in *Carnival of Monsters* (1973), he would join the series full-time as new companion Harry Sullivan in Tom Baker's first story, *Robot* (1974/5).



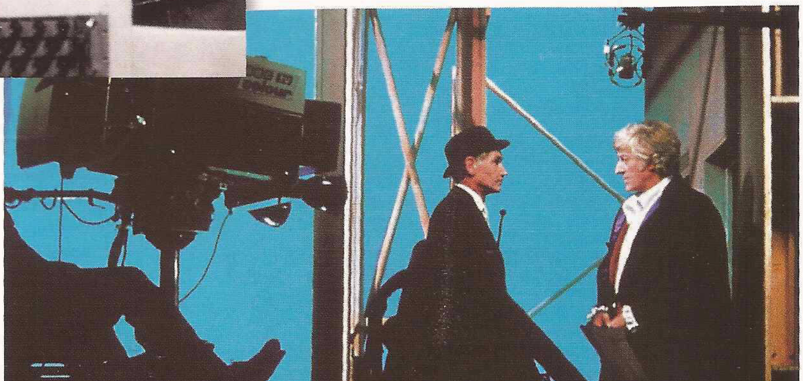
▼ *Below: Goodge, the very first victim of the Master's 'compression tube'.*

Climbing to the control cabin alone, the Doctor hears a familiar wheezing, groaning sound as a man in a suit and bowler hat materialises out of thin air. This Time Lord (David Garth) alerts the Doctor to the Master's arrival.

A lot of dialogue in this scene was cut after filming, some of it revealing how the Master had been imprisoned by the Time Lords but an alien force aided his escape. The Doctor is asked to act on the Time Lords' behalf and deal with the "dangerous criminal".

The Time Lord first appears hovering in mid-air, before rematerialising on the telescope's gantry; he explains that his co-ordinates have drifted slightly because he's travelled 29,000 light years. Is this, therefore, the distance between Gallifrey and Earth? Moreover, how does this Time Lord manage to travel without a TARDIS? The Eighth Doctor novels from BBC Books offer a tantalising possibility: in a series of books starting with Paul Cornell's *The Shadows of Avalon* (2000), the Doctor's companion Compassion is transformed into a human TARDIS, in which the Doctor and Fitz travel the universe. Is this what we're seeing here? Or perhaps his TARDIS is merely invisible, and the Time Lord is standing in its doorway? Also, are the aliens mentioned in the cut dialogue connected to the Nestene? It would explain the Master's choice of villainous plan...

The Time Lord makes a cutting comment about the Master getting a higher degree in cosmic science than the Doctor, and the clear inference is that the two renegade Time Lords studied together on their home planet. Gary Russell's *Divided Loyalties* (BBC Books, 1999) builds on this, with a great deal of the action set at the Academy on Gallifrey, where the Doctor was revealed to have hung out with not just the Master, but also the Rani, the Monk, the War Chief from *The War Games* (1969) and Drax from *The Armageddon Factor* (1979). ▶



▼ *Bottom right: Two Time Lords with sublime sartorial taste.*

THE FACT OF FICTION

▲ Top left: Jon Pertwee and Katy Manning relax between takes.

▲ Katy Manning during filming at Thermo Plastics in Dunstable.

▼ What's for lunch today...? Euw!

◀ In *The Sound of Drums* (2007) the Doctor reveals that Time Lord children attend the Academy from the age of eight. So he and the Master go back a *looooooong* way!

Before he leaves, the Time Lord warns the Doctor about the Master's trap: a device rigged to fall to the ground and explode if anyone opens the door of the control cabin. With a daring leap, the Doctor manages to catch the device, which he then defuses. Once inside, the Doctor discovers Goodge's shrunken corpse hidden inside a lunch box.

! So the Master, after shrinking Goodge and hypnotising Philips, then set up his booby trap and left, with Philips tagging along. So how did anyone at the Research Establishment, er, establish that either of their men were missing, since they obviously didn't ever enter the control cabin to check, or the Master's device would have exploded already!

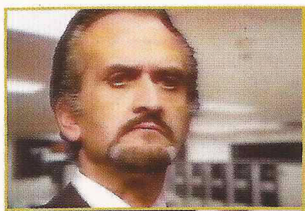
! Faced with the booby-trapped door, why didn't the Doctor just nip into the cabin through the window?

Meanwhile, the Master, cunningly posing as a man called Colonel Masters, arrives at a plastics factory run by Rex Farrel (Michael Wisher). He offers Farrel's company a job.

Michael Wisher was yet another Letts favourite. Following this appearance, he would go on to play Kalik in *Carnival of Monsters* (1973), once more directed by Barry Letts. But he would make his biggest mark in the *Doctor Who* universe when he became the first actor to play Davros, megalomaniacal creator of the Doctor's greatest foes, in *Genesis of the Daleks* (1975). He also provided voices for the Daleks themselves in two of the Third Doctor's run-ins with the creatures: *Planet of the Daleks* (1973) and *Death to the Daleks* (1974).

Back at UNIT HQ, the Doctor tells Jo about the Nestenes. When Yates claims that UNIT will be ready for a Nestene invasion, the Doctor announces, "Too late, captain – they're here already." The Doctor suggests a search of plastics factories. The Brigadier and Yates attend to this, while Jo offers to prepare a list of likely sites.

The Doctor calls the Nestenes "a ruthlessly aggressive life-form" and says that they are "analogous to a cephalopod" in shape. (When Jo, who now reveals that she didn't pass her A-level in General Science, asks what a cephalopod is, the Doctor clarifies that it's like an octopus.) Although the Doctor has already described the Nestenes' physical form, he adds that they "[manifest] as a disembodied, mutually telepathic intelligence", and build themselves bodies out of plastic.



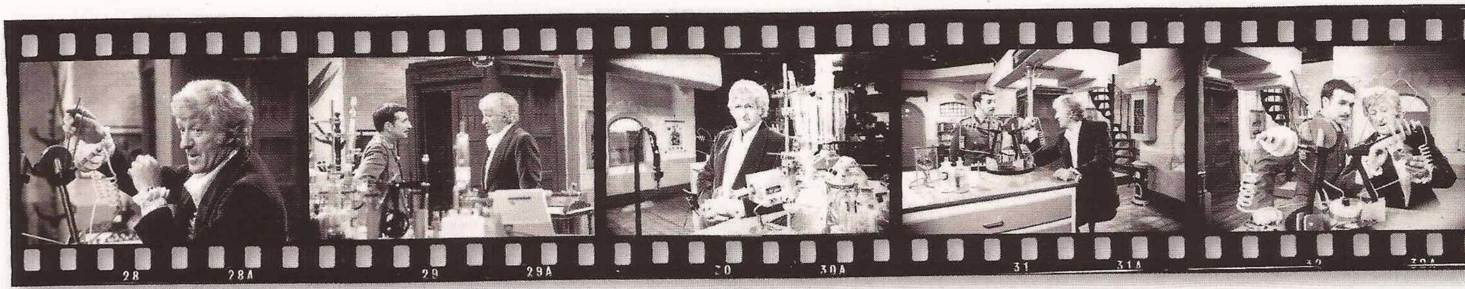
WHERE ELSE HAVE I SEEN...?

The guest cast's appearances in cult television and film: a highly select guide

ROGER DELGADO (1918-1973)
The Master
Other *Doctor Who* appearances *The Mind of Evil* (1971), *The Claws of Axos* (1971), *Colony in Space* (1971), *The Dæmons* (1971), *The Sea Devils* (1972), *The Time Monster* (1972) and *Frontier in Space* (1973), all as the Master.
TV appearances include *The Adventures of Robin Hood: The Minstrel* (1958) as Ambassador; *The Avengers: Crescent Moon* (1961) as Vasco and *Stay Tuned* (1969) as Kreer; *Danger Man: Under the Lake* (1961) as Von Golling; *The Saint: Locate and Destroy* (1966) as Captain Rodrigues; *The Champions: Desert Journey* (1969) as Yussef; *The Troubleshooters: So You Think You're One of Us* (1969) as Souza; *Randall and Hopkirk (Deceased): The Ghost Who Saved the Bank at Monte Carlo* (1969) as Tapiro; *The Rivals of Sherlock Holmes: Madame Sara* (1971) as Silva; *The Persuaders: To the Death, Baby* (1972) as Estoban; *Jason King: The Stones of Venice* (1972) as Capitano Garozzo.

DAVID GARTH (1920-1988)
Time Lord
Other *Doctor Who* appearances *The Highlanders* (1966/7) as Solicitor Grey
TV appearances include *Adam Adamant Lives!: Death by Appointment Only* (1966) and *A Sinister Sort of Service* (1967) as Sir Nigel Dee; *The Avengers: The Big Thinker* (1962) as Dr Farrow, *How to Succeed... at Murder* (1966) as Barton and *Wish You Were Here* (1968) as James Brevitt; *Return of the Saint: The Diplomat's Daughter* (1979) as French Ambassador.
Film appearances include *Superman IV: The Quest for Peace* (1987) as First Elder.

JOHN BASKCOMB (1916-2000)
Rossini/Lew Russell
TV appearances include *The Saint: The Man Who Liked Toys* (1964) as Lewis Enstone; *Out of the Unknown: The World in Silence* (1966) as Eric Lonsbury; *Poldark* (1975) as Nathaniel Pearce.



Lines cut from this scene indicate that the Doctor had always expected the Nestenes to strike again. (Shame he didn't tell the Brig – maybe he wouldn't have been so quick to lend the energy sphere to the museum.)

We saw the cephalopodan shape of a Nestene at the climax of *Spearhead from Space*, when it wrapped its tentacles around the Doctor as he tried to destroy it. When the monsters reappeared in *Rose* (2005), however, the Nestene was represented by a vat of molten plastic.

Inside Farrel's factory, the Master is wiring the Nestene energy unit up to the machinery. Outside, Jo hides behind a pile of crates, but the Master spots her. He hypnotises Jo, commanding her to return to UNIT with the news that there is nothing out of the ordinary at Farrel's factory.

One minute, Jo says she's going to prepare a list of plastics factories; the next, she's lurking outside the very one under the Master's control! There seems to be something missing – and the novelisation fills the gap. In the book, a number of days pass before the Brigadier reveals to the Doctor that their surveillance of the factories hasn't revealed anything. There's only one agent they haven't yet heard from – and guess who it is… Showing a rather better flair for espionage than on TV, the Jo of the novelisation also takes pains to meet with Farrel before she starts spying on him.

In the Doctor's lab, Benton arrives with news that a zinc box bearing UNIT markings has been found in Professor Philips's abandoned car not far from Beacon Hill.

Presumably, the Master only has one UNIT-stamped box, the one he stole from the museum – but we just saw that one in the previous scene in the factory!

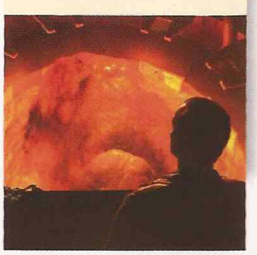
In Farrel's office, James McDermott (Harry Towb) **confronts Farrel about his work. When McDermott mentions that Farrel's father would disapprove of his son's behaviour, Farrel flies off the handle and walks out to fetch Masters in person. McDermott phones Farrel Senior regardless…**

On the factory floor, the Master has connected the Nestene energy unit to a pair of blank-faced plastic dummies. When Farrel walks in, another dummy steps out to attack him, but the Master commands it to stop, telling Farrel, "The Autons are my servants."

▲ *Top: The Doctor shows off his extraordinary apparatus to the Brigadier.*

▲ *Above: The Brigadier displays his natty new UNIT uniform.*

▼ *Below: The Nestene as it appeared in* **Rose**.



After the story's title was changed to *Terror of the Autons*, Dicks realised that there were no scenes featuring the aliens in the first episode – this scene was therefore added during studio recording for the story.

At UNIT HQ, Benton has retrieved the box from the abandoned car, but he is unable to open it: the box is locked with a non-standard-issue padlock. Jo says she can open it, pulling a bunch of keys from her pocket. She opens the lock and starts to pry the lid off when the Doctor appears and yells, "Stop her – that's a bomb!"

How does the Doctor know it's a bomb? Cuts made before transmission show the Doctor was suspicious of the box, asking Benton to keep an eye on the car just in case the Master returned to it. There was even a scene cut of Benton on a stake-out, watching the car. But none of this suggests that the Doctor suspects a trap. Furthermore, what's Jo up to? We saw the clear instructions given to her by the Master and at no point was there a command along the lines of: "And when you see the *other* UNIT box, the one I have mysteriously purloined along the way and hidden in an abandoned car, open it – with this key I'm giving you now…"

Smoke starts to pour out of the box. Jo punches Yates as he tries to stop her. "I've got to open it," she cries "I've got to!"

To be concluded next issue…

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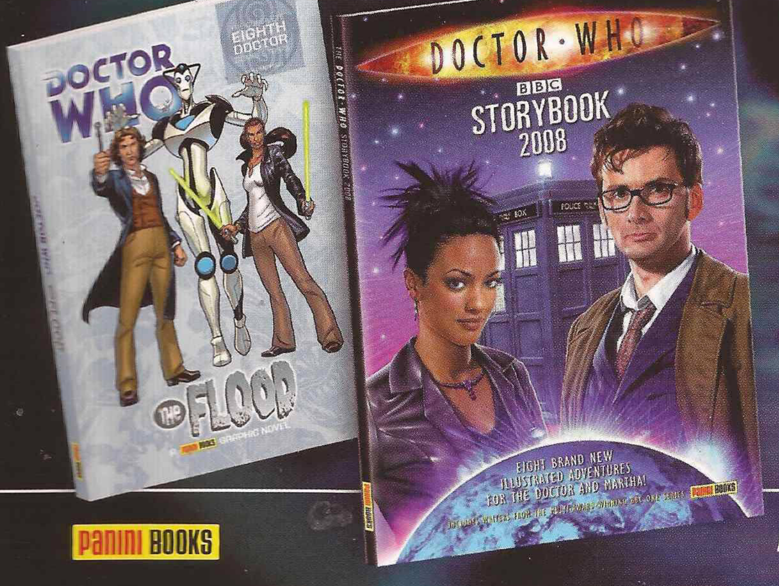
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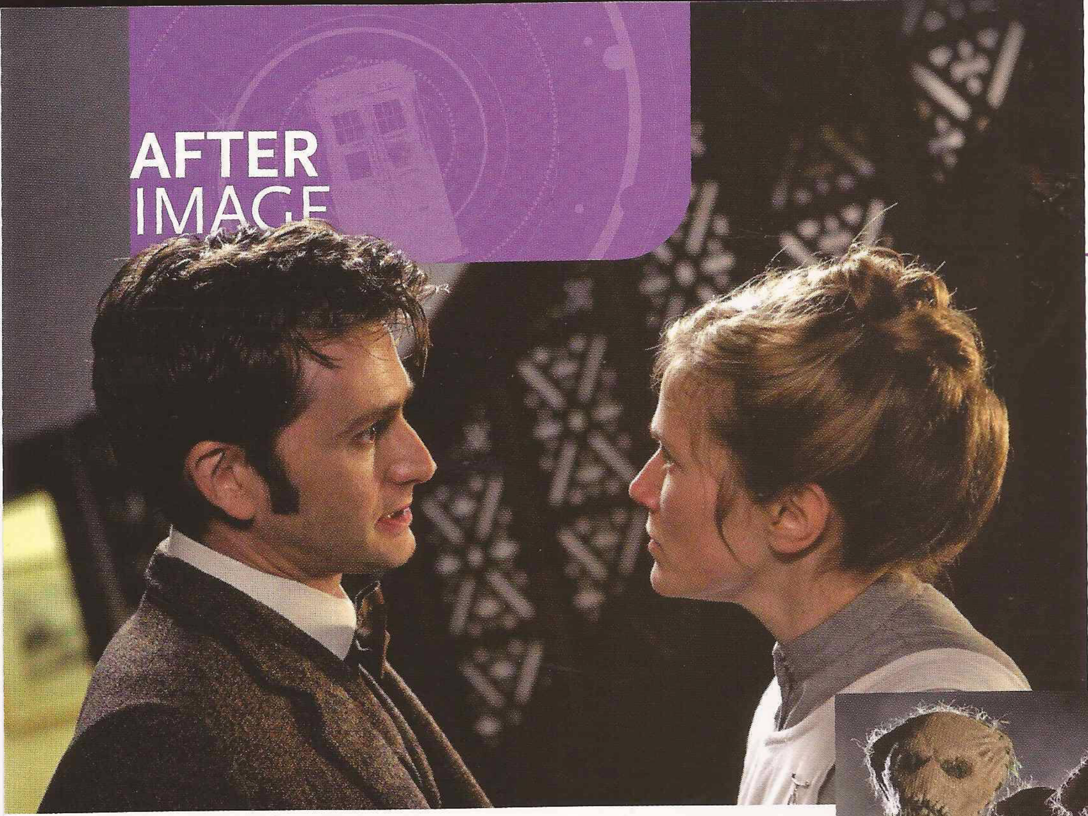


EPISODES 3.8 & 3.9

HUMAN NATURE THE FAMILY OF BLOOD

Writer PAUL CORNELL | Director CHARLES PALMER

I LOVE A GOOD PARADOX, AND HERE'S one to ponder. How can this adventure, more than any other before, show so unambiguously who the Doctor is and what he does, when mostly he *isn't* who he is, and *doesn't* do what he does?!

Repeated throughout *Human Nature*, wherever you look, as though it were encoded in its DNA, is the phenomenon of inversion. Take the setting – we open on a traditional English public school, where gowned and mortar-boarded masters sedately cycle to lessons, while Vaughn Williams resounds from the choir stalls. There's also an arsenal of rifles and machine guns, so it's hard not to be minded of student rebellion in the style of Lindsay Anderson's cult classic film *If*... But no – masters and boys instead stand shoulder to shoulder, seeing off a common foe, and there's not so much as a detention given.

Then there's the Doctor – temporarily surrendering his insight and intelligence to become human. It's a reversal of Daniel Keyes' novel *Flowers for Algernon*, in which a backward man has his intelligence artificially boosted, and falls in love, only to find the treatment failing as he fades back to his original state. But *Human Nature*'s inversion makes the plight even sadder, as the Doctor, once again elevated to his superhuman state, will always know what he has lost.

The relationship between the Doctor and Martha is also turned on its head. Here, she is the established character with the privileged viewpoint, able to extricate him, the *newcomer*, from the danger he innocently blunders into. John Smith, a fictional creation, writes stories he has dreamed, of a real person, the Doctor. The story isn't about the Doctor stumbling on some villain's scheme and saving bystanders: it's about the Doctor being pursued by villains and his own scheme endangering bystanders. The whole world, it seems, is turned upside-down.

Now is just the right time to attempt such a complete, if temporary, re-ordering of things. With the Doctor established as the only Time Lord, it's all the more apt that it should be he alone that the family need in order to extend their lives. After two-and-a-half series positively depicting what the Doctor is, this throwing him in to sudden sharp negative relief, by emphasising what he *isn't*, is all the more stark and powerful. And after her symbolic induction to his world in *42*, this adventure cements the relationship between Martha and theDoctor, ready for whatever grand threats it will face as the series concludes.

> "By the end of its second episode this story stops being memorable and becomes unforgettable..."

Although anchored to its 1913 setting by the storm about to sweep across Europe, an English boys' boarding school is a location as insulated from change and fashion as it's possible to imagine, looking and feeling much the same as 50 years before or after. As such, it's had time to become a staple of popular fiction, from the inconsequential Jennings and Bunter, to the more provocative *If*... and *Good and Bad At Games*. Director Charles Palmer proves equal to matching the vividness of them all.

He has an enviable set of characters at his disposal. Writing, casting, costume and performance combine to make them instant symbols of their strata in society. It's all there in the scene where Martha is scrubbing the floor and is remonstrated with by two of the boys, reminding us that in this setting, domestic staff were actually subservient to pupils, themselves already part of the ruling class. Hutchinson, snide and corpulent – a future Conservative chancellor if ever I saw one – makes a snide remark on her colour for the amusement of his peer (and who knows, one day, Peer), Baines. Even before he's taken over by Son of Mine, Baines is a striking piece of work, with lopsided grin, affected military manner, and insolence elevated to a performance art.

On her knees next to Martha, is fellow maidservant Jenny, who isn't well-to-do enough to merit a surname, and whose simple Northern ways, and broad hips mean she is surely destined to be known only as "Cook" by the time she reaches 40. They work for a headmaster who, with his Michael Sheard hairline, Michael Sheard granddad glasses, and Michael Sheard micron-trimmed moustache, could in an earlier age of *Doctor Who*, quite conceivably have been played by the actor Michael Sheard. His disdain for wishy-washy concepts like ethical warfare leaves one in no doubt that his is an academy for future conquerors.

Somewhat out of place then, is the enigmatic Tim Latimer. I say enigmatic, not because of his hinted-at psychic talent, but because I've no idea whether he just looks five years younger than the boys whose shoes he shines and whose Latin he preps, or whether he really is. I suspect the former, as he still looks pre-pubescent in the Great War battle scenes. His deliberate suppression of intelligence in class so as not to attract bullies is the Doctor's strategy in miniature.

The two women in the Doctor's life, Martha and Nurse Joan Redfern, antagonise one another in a way that simultaneously emphasises both their characters. Martha is challenged by a nightmarish (by which I do mean "like a nightmare" and not just "scary") existence, in which she alone knows the truth about the Doctor and the significance of what has just landed in the woods. Lesser souls would just give in to prevailing orthodoxy and put up with the consequences, but Martha is too conscientious to allow that. In this way, she is the equal of Joan, doing what has to be done, even when it's the hardest path.

Martha doesn't bridle at the people of a century ago making assumptions about her because she's black, but does snap when Joan mocks her assertion that she is a trained doctor. Displaying Joan's unlovable side like this makes her a fully-rounded and more believable character than the one we see from her courtship with John, where she allows a deliberate but genuine smile to shine through her professional formality.

INTO ALL THIS FITS MR JOHN SMITH. Despite being the focus of the story, he's rather vaguely defined. In order to evade his predators, the Doctor has to become human. Does this necessitate removing his memories and identity at the same time as his Time Lord physiognomy? Why doesn't his appearance change? And having undergone this grass-roots genetic refurbishment, which of his talents are now denied him? The showcase scene where he bowls a cricket ball to save a baby from a falling piano, Mousetrap-style, indicates he retains his deftness of hand and eye (along with a baroque, no make that *Byzantine*, inclination to do things the hardest possible way). This seems to suggest that, like the dreams of his real life, other parts of his true self keep breaking through.

Luckily, David Tennant excels. From the off he makes John Smith very distinct indeed from his frenetic, jocular, whirlwind of a Doctor. Not just his accent, but his stance and manner are utterly different, best exemplified when he starts Hugh Granting-it-up in the face of Joan's polite but sustained courting overtures. In case we forget what he's normally like, shrewd story editing peppers his appearance as Smith with Martha's flashbacks to the Doctor before his transformation, and reference to his video list of babysitter's instructions. Quite when, amidst their chaotic flight, he actually found time to record this is probably best left unconsidered, as is the exact sequence of events between his staggering from the Chameleon Arch to his arrival at his study at the school.

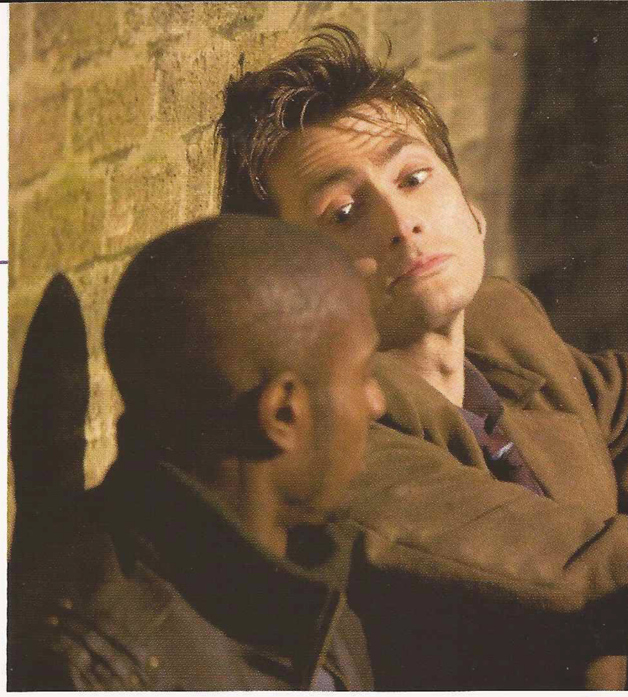
In fact, if you scrutinise certain aspects of *Human Nature* too closely, it can start to look a bit arbitrary. The Family's tracking abilities seem to follow no set of consistent rules, and their failure to distinguish the Doctor from Smith, or even notice him laboriously setting their ship to self-destruct at the climax is baffling. And the entire premise of the Doctor becoming human yet retaining his appearance and staying near his TARDIS in order to avoid detection seems more spurious the more you look at it. Not to mention just leaving the watch lying around on the mantelpiece – why not just give it to Martha for safe keeping?

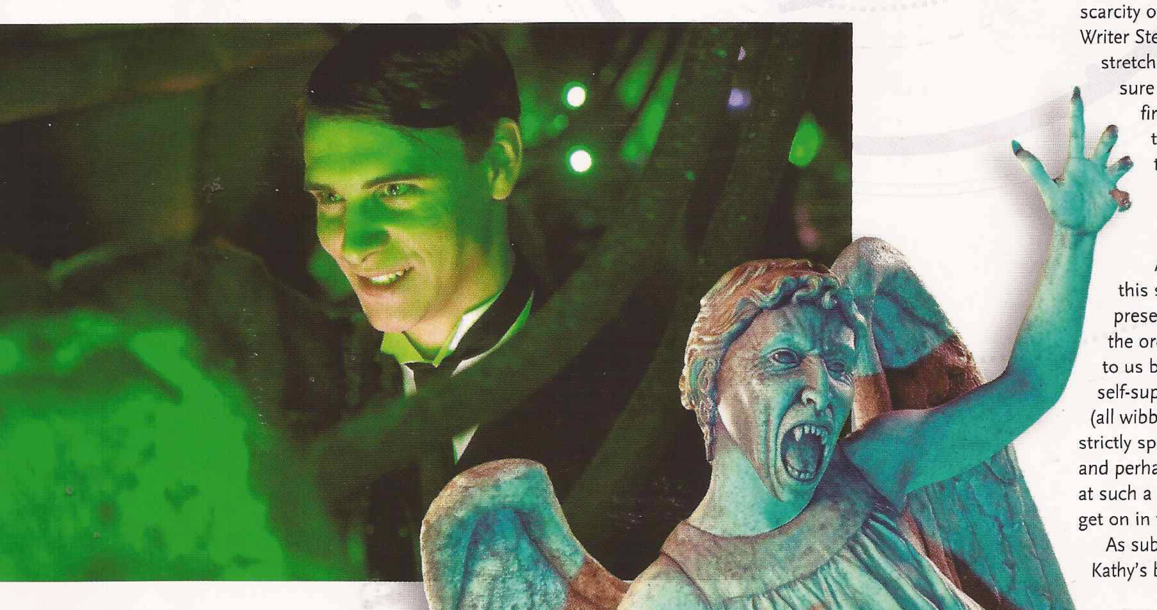
Such lapses are entirely forgivable given the emotional impact of the finished product. I cried twice during *The Family of Blood*, when Smith and Joan's potential life flashed before them, and again at the modern remembrance service. What could have been a relatively straightforward second episode, with a siege, a dilemma and a big bang is lifted to a higher plane altogether by slick storytelling and production. The battle march for the faux-scarecrows is particularly moving, even if its pathos would have been better used accompanying the boys soon to be soldiers.

But it's when the storytelling transcends dialogued sequential scenes, and Baines' straight, unaffected voiceover relates the fate of himself and his family, that this story stops being memorable and becomes unforgettable. We gasp both at the sudden widening of scope, as epic and eerie punishments visit the family, and at the Doctor's propensity for hard poetic justice. He seemed callous, remember, when he left Cassandra to burn in *The End of the World*, but these eternal life sentences make that now seem merely indifferent. The key, I think, is his declaration to Joan that all that was Smith is now alive inside him. That must include all the anguish and heartache at having to surrender his life, which is what I think drove the Doctor to these lengths.

There I go, talking about him as though he's a real person. But then, after this adventure, it almost feels like he is...

DAVE OWEN





EPISODE 3.10

BLINK

Writer **STEVEN MOFFAT** | Director **HETTIE MACDONALD**

"SAD IS HAPPY FOR DEEP PEOPLE" observes one-off protagonist Sally Sparrow, justifying her attraction to lonely places. I think I know how she feels. *Blink*, unlike any recent episode of *Doctor Who*, rejects strongly-expressed emotion and positions itself in the realm of understated melancholy. Consequently, it elevated my own mood to one of euphoria, in a way that television very seldom does.

The episode arrests one's attention, almost from the very outset, not with tantalising hints, but by feeding the viewer bold developments, uncommon at the opening of such a low-key piece. And not only do these striking events – like the arrival at Scooby Doo Mansion of the suited man with his envelope, or the casting back to 1920 of Sally's pal Kathy – come early, but their significance and connection is explained too. These fast, century-spanning revelations, are of a kind normally found far later in an episode, or even forming its conclusion.

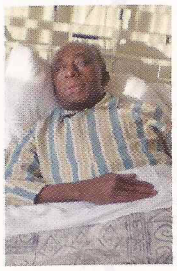
This generous, er, dollop (as the Doctor would probably say) of early meaningful activity might just be there to offset the scarcity of the usual leads from the story. Writer Steven Moffat shrewdly rations and stretches the Doctor's influence, making sure his presence gradually permeates, first by his wallpapered-over caution, then his DVD easter egg, and then the TARDIS. It's only at 23 minutes in that he appears in the flesh, and not until the very end that he arrives in the story's present.

Although to even declare that this story has a conclusion, or even a present, is to adopt the convention of the order in which events are presented to us being the right order. It's really a self-supporting loop of cause and effect (all wibby-wobby and timey-wimey), that strictly speaking has no beginning or end, and perhaps that's why it seems to kick off at such a pace – as observers, we can only get on in the middle.

As substitute adventurers, Sally, and Kathy's brother, Larry, are a more generic ▶

pair than the misfits who performed the same roles in last year's similarly Doctor-lite *Love & Monsters*. She's pretty, confident, and driven, and he's a grungy film buff. Between them, her common sense, and his mild obsessive compulsive disorder just about keep them alive and doing the Doctor's bidding. The way in which Sally interacts not once, but on two separate occasions, with the Doctor's pre-recorded half-conversation, and the second refers to the first, could be dismissed as mere showing off, the writer performing a causal loop-de-loop, if you will. But it does work *brilliantly*, and left me gasping with admiration. I bet he was good at simultaneous equations at school.

> "It takes a less thrilling, but even more satisfying, second viewing to nail all the puzzles of *Blink*. I gasped in admiration!"



I went to see a Derren Brown stage show the weekend before I saw *Blink*. We marvelled at how he was able to apparently read volunteers' minds, yet rationally knew that there must be a path by which the information about their occupations, birthdates and even birth marks, was reaching him. *Blink* feels the same on first viewing. How on earth is the Doctor able to get his message from 1969 placed on exactly the 17 DVDs Sally owns, let alone know what she's going to say in his pauses? By the end of *Blink* all the information pathways are mapped, although it takes a less thrilling, but even more satisfying, second viewing to completely nail it. For example, I wasn't entirely sure at first how the Doctor could have known the exact hour of love interest Billy Shipton's death, until I worked out that Sally, who saw him slip away, must have herself told the Doctor in her briefing folder. I think. Easy-peasy, as the Doctor would say. (By contrast, Derren Brown is still giving me a headache.)

For all its Pavlovian cleverness, inducing salivation in those viewers who enjoy solving puzzles, *Blink* is also quite straighforwardly atmospheric and frightening. It's not the staccato pursuit sequences that stand out here, but the quiet, contemplative moments. Free from the bustle and colour that's enlivened, say *Doctor Who*'s Christmas Specials, the overgrown grounds of the house or the deserted rainy streets provide a shadowless stage for fears to grow.

The Weeping Angels surely grew from children's games, such as What's The Time Mister Wolf? or Musical Statues, where the essence is creeping up on someone without being seen to move. These angels creep in both senses, like Bergman's Death in *The Seventh Seal*, and play upon three primal fear centres. We all know how unnerving it is to turn around and see someone who has been silently looming without our knowledge. That's all the more unsettling when we are alone. And to complete this hat-trick of phobias, these angels are at their most lethal when darkness is falling. It seems absurd, but as Sally flees the house and we see the angels standing still in the windows, I felt genuinely rattled.

There are no cracks in this story's stonework. Director Hettie MacDonald makes a confident début, obtaining shots that are beautiful as well as vivid, and ensuring that the angels never look surreal or ridiculous for one second. Composer Murray Gold, as if inspired by the heavy weather on screen, seems to have reached for the jazz fusion sounds of Weather Report for some of his subtlest-ever cues, which prove his diversity here as never before. Piano, it seems, can be his forté.

From trying, and failing, not to blink as the angel advances on Larry (admit it, you did as well) to later mentally drawing flowcharts of all the episode's journeys and intersections, *Blink* delivers both immediate thrills and sustained diversion. Each independently would be enough to secure it a place in the hearts of dedicated and casual viewers alike. Together, they ensure that what I was expecting to be this year's love-it-or-hate-it Marmite story, has instead been its most broadly successful and memorable.

DAVE OWEN

DOCTOR · WHO MAGAZINE IN THE NEXT ISSUE

WHO'S THE BOSS?

It's time for our yearly grilling of *Doctor Who*'s big boss man – Sir Russell T Davies himself, as he looks back over Series Three, and forward to 2008's new episodes. Plus secrets and scandal revealed, a sneaky peek at plans for *Voyage of the Damned*, and all the barmy laugh-out-loud gossip we've come to expect from our favourite showrunner!

TINNED TERROR

Another *Doctor Who* celebrity tells all in the return of *Out of the TARDIS*.

HEH-HEH-HEH!

The concluding part of our *Fact of Fiction* on **Terror of the Autons**.

IS BARRY ON THE BOAT?

The TARDIS' original designer, Barry Newbery, visits Upper Boat, and gives his thoughts on the latest control room...

PLUS

The start of a chilling new comic strip adventure for the Doctor and Martha in *The First*; The Time Team wave goodbye to the Fifth Doctor in *The Caves of Androzani*; a preview of *The Time Warrior* DVD; plus Gareth Roberts sits in on *Production Notes*, all your favourite regular features, and maybe even a tearful farewell...

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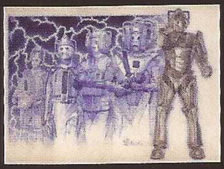

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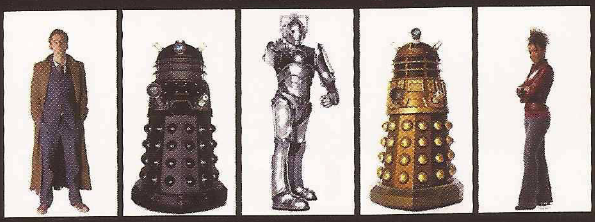

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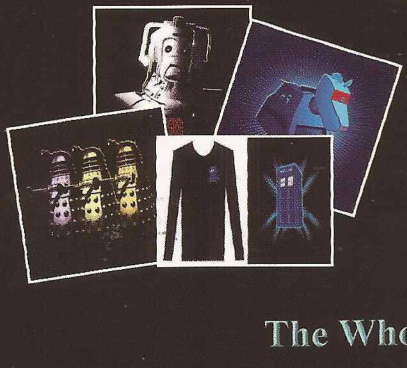

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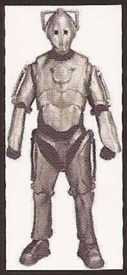

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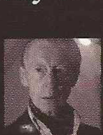

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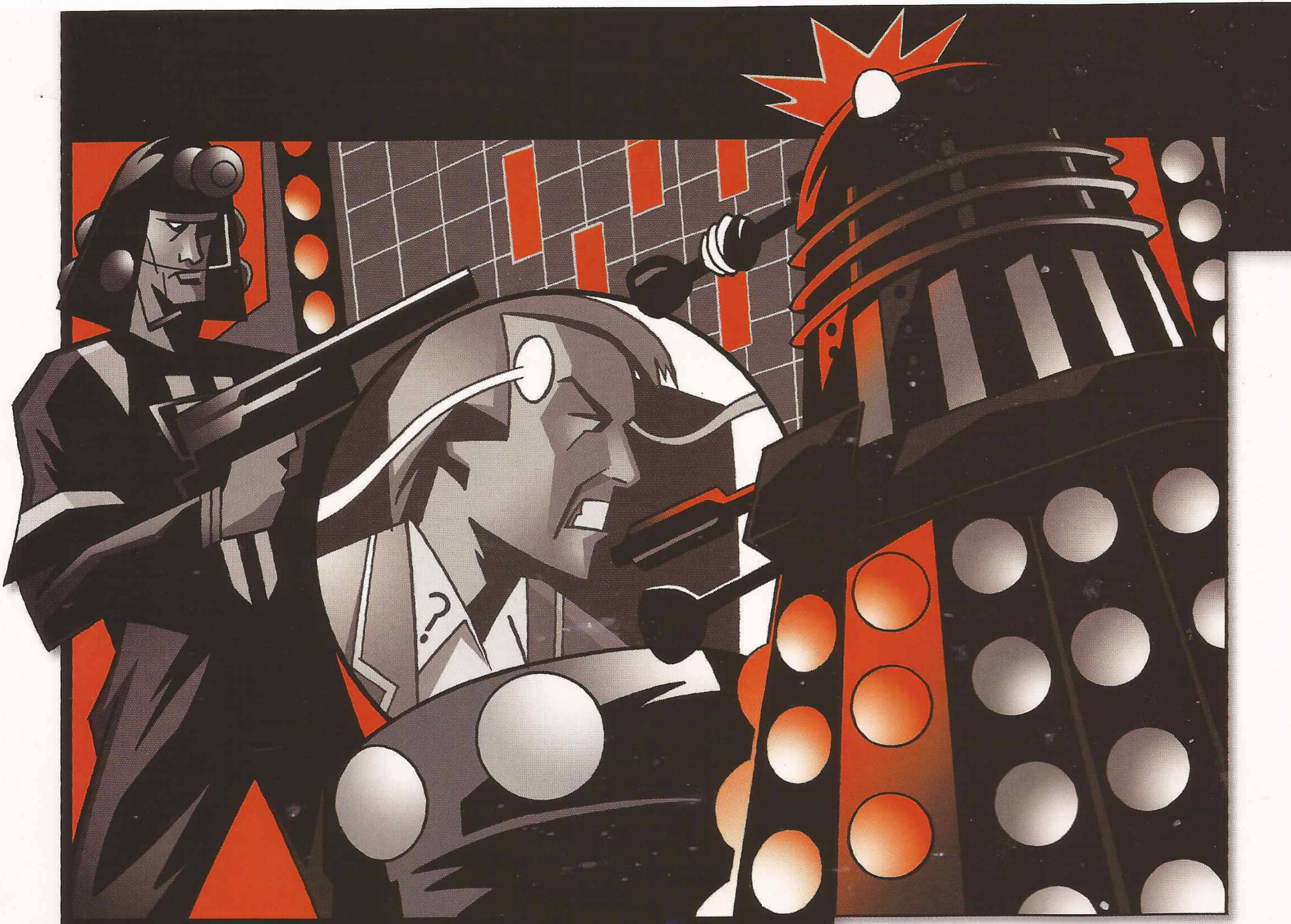


In 1999, four fans embarked on a quest to watch every episode of *Doctor Who,* in order, from the start. This is the ongoing story of...

THE TIME TEAM

Compiled by **MICHAEL PRITCHARD** Illustrations by **ADRIAN SALMON**

PETER

CLAY

JAC

RICHARD

FRONTIOS

The Time Team are passing the very limits of knowledge as they reassemble for *Frontios*. Are they impressed as this tale of a fragile human colony clinging to life on a barren planet begins?

The colony's leader Captain Revere is sucked into the earth. Peter's happy. "This story looks very good indeed; effective lighting, convincing multi-level sets and futuristic costumes that don't appear ridiculous. A promising start."

The Doctor's worried that the TARDIS has strayed too far into the future. "'Knowledge has its limits,' he says. First we've heard of it," observes Jac. "And surely the Doctor would *want* to push the boundaries and explore?"

"Writer Christopher H Bidmead captures the Fifth Doctor perfectly," enthuses Clay. "Davison is getting all the best lines again. The erratic enthusiasm, the slight tetchiness and sarcasm – he's on perfect form."

The TARDIS is knocked down to Frontios by a meteor shower, and the Doctor and co befriend the beleaguered colonists. "Such a pity this is a studio-bound story," says Richard. "There's never any feeling this is set out in the open at all."

The Doctor tries to help the colonists who are wounded by the meteor showers, assisting scientist Mr Range and his plucky daughter Norna. "I love these scenes," says Clay, "with the Doctor being practical and concerned, offering to help in a really simple and direct way. There's some lovely imagery too, when he tells Range he should pretend he 'came and went like a summer cloud'."

"And I'm glad the half-moon specs are back," says Peter. "Davison always looks so 'Doctorish' when he's wearing them!"

All looks bleak for the crew at the end of Part One, as another meteor shower has apparently blown the poor TARDIS to bits, leaving only the hatstand. Richard frowns. "The Doctor seems to be jumping to a massive conclusion that it's actually been destroyed. Aside from the hat stand, there's no debris and no explosion!"

Into Part Two, where Peter starts to share these concerns. "The TARDIS crew are so laid back! They've lost the only way off this planet yet they're over it in seconds. Wouldn't Tegan have something to say on the matter. And what about Kamelion?"

"Unless," says Jac, " Kamelion *is* the hat stand!" She goes on. "I'm very fond of the idea of the TARDIS being lost – it takes you back to the Hartnell years and adds a whole extra level of threat and claustrophobia."

Turlough grabs the hatstand to defend the Doctor from Plantagenet, the new leader of the colony, and his strong-arm sidekick Brazen. But it isn't long before Plantagenet is sucked down into the earth too. And when Turlough goes down below the surface with the Doctor and Norna, he's starting to get a little agitated to say the least...

Jac has something to say. "This story has some great ideas – the hungry earth swallowing people up is superbly creepy, and Turlough's race memory is a very different way of imparting menace. But I'm finding it frustrating because the finished production doesn't do justice to the richness of the ideas."

And then a rock turns around, revealing itself to be a huge insect. "Lovely moment," says Clay. "I was totally fooled."

Richard snorts. "Turlough's scared of woodlice?"

Peter agrees. "Considering all that Turlough's been through, these Tractators must be pretty bloomin' terrifying to produce that reaction in him.

Great dribble acting from Mark Strickson, though."

Down below, the Doctor and Norna are covered in a purple glow and drawn to the Tractators. "Great cliffhanger," says Clay. "This story's constructed very cleverly; it really seemed like there would be no monsters in it, and suddenly here they are. We're expecting an invasion from space, but it's actually creatures beneath the planet who are causing the meteor showers."

"Unfortunately, the Tractators run off, flippers flapping, seconds into Part Three," snorts Richard.

"Other than the silly walk, I think they look splendid," says Peter. "And it's very brave of the production team to try a race of giant insects again. Remember the Optera? Brrr..."

The colonists' fragile society is breaking up as the danger increases, with Orderly Cockerill running off to join the scavenging 'retrogrades'. "Cockerill being attacked for his food is a really chilling scene," says Jac. "We haven't been given much of a sense of the world outside the few characters we've met, but this makes Frontios an even scarier place."

The Doctor meets the Tractators' leader, the Gravis. "You've got to love the Doctor's mocking rapport with the Gravis," says Clay. "It's the first time the Fifth Doctor's allowed to take the mickey out of a villain, and instantly you remember why that dynamic is so important to the series. Telling the Gravis that Tegan's an android he got cheap because 'the walk's not quite right' is hilarious!"

At the conclusion of Part Three, the Gravis reveals how the Tractators have sculpted the planet for their own evil ends. "The concept of a corpse being trapped within the workings of the mining machine could have been horrifying," says Richard. "Sadly, it ends up looking like Captain Revere is driving a council roadsweeper."

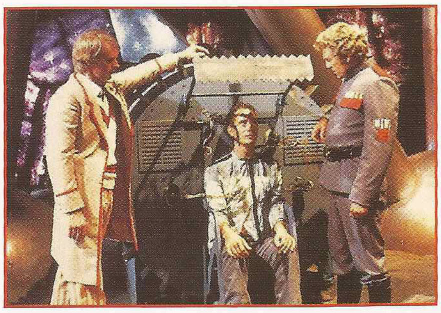
"*Resurrection of the Daleks* feels like an attempt to keep up with 1980s movie SF. These action scenes are blistering – bodies everywhere!" **CLAY**

Jac nods. "I'm usually quite blasé about production values, because it's the stories underneath that are important. But sometimes you get a concept which is so unnerving that you wish they'd managed to realise it properly."

Part Four sees Brazen sacrificing himself and putting himself into the machine. "For once," says Clay, "a character's decision to sacrifice himself is surprising. He's been portrayed as a blustering military idiot, jumping to the wrong conclusions about the Doctor and trying to stop Range discovering the truth about Frontios. But then we discover that the truth would have torn the colony apart. The moment he gets the chance to fight back, he takes it, incredibly bravely. He's one of the most complex characters ever to appear in the series!'

Brazen's sacrifice gives the others the chance to escape into the tunnels, where they find... the TARDIS, smashed into bits throughout the planet. "Lovely idea," says Jac. "But the set-up for the end's a bit of a cop-out – Turlough remembers how to defeat the Tractators by separating them from the Gravis, instead of the Doctor figuring it out."

The Doctor invites the Gravis into the TARDIS, and tricks him into pulling it back into shape. "Ah, the old Brer Rabbit gambit!" smiles Peter. "'I really wouldn't do that if I were you...'"



"That's brilliant," says Clay. "A great ending, with the Doctor at his clever and tricksy best."

As the story concludes, what did Jac make of it? "Wonderful, original ideas, great potential, but not at all well realised and, sadly, a bit dull in places."

"I strongly disagree!" says Clayton. "One of the best Davison stories so far. And the Doctor's worries about the Time Lords finding out how he interfered on Frontios are surely leading somewhere...?"

RESURRECTION OF THE DALEKS

The Time Team cheer as the title of the next story flashes up. "A proper Dalek story!" yells Peter. "It feels like an age since we saw the Daleks."

Their joy is tempered by bewilderment as I explain that because of the 1984 Winter Olympics, they're going to be watching the story in two double-length episodes. "It's in the spirit of *The Time Team* to recreate the conditions of the original transmission as far as possible," I explain.

"In that case you should send me to bed without seeing Part One because I've been naughty," says Clay. "Those were the conditions of the original transmission for me!"

Before an argument can develop, the story begins in the eerily deserted docklands of London. "The rain and decay of the location makes a wonderful backdrop for the filming," says Richard.

Suddenly a tattered band of people in space clothes burst from a warehouse – and get shot down by Lytton, an alien mercenary disguised as a policeman who then teleports back to the future. (Oh dear. This is going to be one of those stories where I have to give up the task of talking you the reader along with the plot. Sorry.)

CLICHÉ COUNTER

Deaths on screen so far

00962

One or more of the regular cast rendered unconscious

00179

One or more of the regular cast incarcerated

00234

"Best start we've had to an episode in *ages!*" yells Peter. "Directed like a movie, action-packed, and intriguing. Just what is going on? I *must* know!"

The action shifts to a prison space station in the far future, where the staff are pretty lax. "That woman officer is *smoking!*" gasps Richard. "In *Doctor* bloomin' *Who*! When was the last time we saw a character do that?"

"And she and some of the other *speaking* characters are black!" gasps an even more astonished Jac. "More than two black people in the *same* story, that must be a first!"

"I think it's quite laudable, the ethnic mix of the casting for this story and *Warriors of the Deep*," comments Clay. "I mean, this is years before that became commonplace in TV."

The TARDIS arrives in London. "Look! Tower Bridge in the background!" shouts Peter. "The TARDIS in a *real* place! Now when was the last time that happened? *Invasion of the Dinosaurs*?" As the crew explore the warehouses, back in the future the Daleks storm the space prison. "Brilliantly paced and shot!" enthuses Clay. "This feels like another *Earthshock*, an attempt to keep up with big screen SF of the 80s. It may not match that, but for *Doctor Who* these action scenes are blistering! People drop dead all over the place, which is unusual."

"Nice, focused extermination effects," says Peter. "A shame the Daleks still look a little tatty. And what's with the nipple on their heads?"

The Daleks are driven back, and respond by releasing poison gas. Several of the crew find their faces melting away... "Nasty burn effects there. I'm surprised they got away with that," says Richard.

Jac shakes her head. "That's *really* not on in a family teatime drama. And worse, the chap with the melting-face. Ugh! You don't show that agony in an escapist action-adventure, you just don't."

The station crew decide to kill their prisoner before the Daleks can get to him. But who could it be? "Doesn't Davros look great in the icy blue light and dry ice of his stasis chamber," coos Richard. "They're using a new mask I see. Just as well after what he looked like in *Destiny of the Daleks*."

Peter's not so keen. "Give me the *Destiny* version over this 'Ena Sharples' one anyday."

Back on Earth, the Doctor and co have met Stien, the only survivor of the earlier massacre – and soon after, the army arrives. "This is the maddest guest cast ever," splutters Jac. "Rula Lenska and Rodney Bewes were enough, but now we get Chloe Ashcroft from *Play School*. And then, to top it all off, Dirty Den! Still, I guess he wasn't known at the time."

A Dalek arrives in the warehouse – cue more action and the Doctor chucking it out of a window. "Wonderfully dynamic," says Richard. "Writer Eric Saward is brilliant at these big action set pieces." A little later, the Dalek mutant is on the loose, attacking an unsuspecting soldier.

"Phwoarrr," says Clay. "If I was a Dalek mutant I'd be leaping at that extra!"

"And he was having a fag too," notes Peter. "What is it about smoking and this story? Is Davros going to light up? I can just see it. 'Break the smoking ban? Yes, I *would* do it!'"

"So the Daleks are still after Davros, then," muses Jac. "It's slightly irritating that when he's told

about the Movellan/Dalek war he says 'If only I'd been there'. He *was* – we saw it!"

Rather a lot of things happen before the end of Part One, but in the main, Turlough is accidentally transported to the Dalek ship in the far future, and the Doctor and Stien set off to rescue him in the TARDIS, and Stien turns out to be a traitor. With me? "That doesn't really make sense," says Clay. "We saw Stien alone earlier, and he was still a bumbling coward. I don't get it, and it's a weak cliffhanger in the middle of an action-packed story."

Into the concluding bumper-length episode, and Turlough joins up with station crew Styles and Mercer to fight the Daleks – and start the self-destruct sequence. "Turlough's really got to play the proper companion role here, which is lovely," notes Jac. "But he is being a bit bloodthirsty, ready to kill all the Dalek troopers willy-nilly."

The Doctor is marched off to be duplicated by the Daleks. Richard raises an eyebrow. "The stuff about the Daleks using duplicates of the Doctor and his companions to return to Gallifrey and kill the High Council seems to come out of the blue."

Peter nods. "Odd, innit? Like the Time Lords and Daleks are engaged in a sort of 'Time War'."

Styles is about to activate the self-destruct sequence... and gets shot. Clay frowns. "The Styles sub-plot seems like a pointless diversion. She never meets the Doctor, doesn't contribute anything to the story. And lovely as the warehouse location is, I can't think why it's necessary. It feels like we're watching two stories at the same time; the connection between London and the Dalek ship in the future isn't clear."

The Daleks decide to wind back the Doctor's memory as part of the duplication process. "Is it required that we have one flashback sequence every season now?" wonders Richard as the previous Doctors and companions flicker across the screen.

"One too many, I think," says Clay. "This has no real emotional resonance or purpose like the others did. And it's bizarre that the Doctor remembers Katarina but not Leela."

Back on Earth, Tegan mounts an escape from the warehouse – from duplicate army officers who have taken it over, did I mention that? – and after a man with a metal detector gets shot at random and poor Chloe Ashcroft suffers a fate worse than Hamble, Tegan gets sent up the time tunnel. "Hold on," says Jac. "They send her up there but there's no Daleks waiting, so she just joins up with Turlough. Eh?!"

Meanwhile, poor Stien has flipped, shouting I CAN'T STAND THE CONFUSION IN MY MIND! "What made him flip?" wonders Richard. "Wobbly clips from *The Daleks' Master Plan*?"

Jac's really not happy. "OK, so, the Daleks make exact replicas of people – out of flesh and blood cos they die in pain when shot. They copy all memories and experiences – Stien even remembers what it's like to be duplicated. Then they hypnotise them to forget some of that stuff and obey the Daleks, but not very well so the conditioning doesn't hold. Is that the most extravagantly complicated plan ever?"

Richard thinks. "I really don't understand what the plot is in this story? Is there one?"

"Oh, there are lots of plots," says Peter breezily. "I think. But the essential thing to remember is: Doctor GOOD. Daleks BAD." The Doctor sets off to assassinate Davros and a verbal duel begins. "Honestly!" screams Peter. "The Doctor's worse at dithering than the Daleks! *Shoot him!*"

"You're missing the point," says Clay. "The horrible death and bleakness of this story is the absolute opposite to the Doctor's beliefs and morals. This confrontation makes that absolutely clear."

"No it doesn't," says Jac, who's starting to look angry. "Earlier, the Doctor happily shoots a Dalek mutant, and he orders Turlough and friend off to 'deal with' the troopers. But then he hesitates about killing the evil genius Davros. I *hate* stuff like that. It's a cliché. Cowardice masquerading as morality."

"But that's exactly what Davros accuses the Doctor of," points out Clay. "Wooh, real drama, you see, it's getting us steamed up and arguing!"

The Doctor is spared his decision – and then Davros releases a deadly Dalek-killing virus. (For reasons which are too complex to go into here. And which I don't understand.) Oh, and now some of the Daleks are fighting each other. (No, no idea, sorry.)

"Unfortunately, it hasn't occurred to Davros that his virus would also attack him," sighs Clay. "The things a genius can overlook on a busy day..."

Lytton and his policemen wander off as the Daleks blast each other. "The Doctor didn't even get to meet them," sighs Peter. "Why were they there? And how unusual for them to get off scot free."

As the story concludes, Tegan makes a decision. "Interesting they've had Tegan leave on a rather downbeat note," says Richard.

Peter nods. "She had a far rougher time than most companions, and she rarely seemed to enjoy her travels. So her departure is entirely convincing."

Jac's still frowning. "'It's stopped being fun, Doctor.' But it *should* be fun. It can be serious and dramatic as well, of course, but the children at home should be desperate for the TARDIS to arrive and whisk them off on adventures. You'd want to be Sarah Jane, you'd want to be Romana. Only a masochist would want to be Tegan!"

"She disappeared as a strong character after her first season," says Clay. "And became another generic companion. So much potential unexplored."

Jac sums up the story. "Fast, action-packed, exciting, it pretty much looks great – but it makes no sense, the story's rubbish and there's a nastiness that leaves an unpleasant taste in the mouth."

"I totally agree," says Clay. "But at the same time, I really loved that." He claps his head. "I CAN'T STAND THE CONFUSION IN MY MIND!"

"Such a pity *Frontios* is a studio-bound story – there's no feeling of being in the open." **RICHARD**

AND YOU SAID...

"*Frontios* is an ingenious and well-written script that unfortunately asks too much of the BBC's design abilities of the time – or at least of this particular director's lack of talent at hiding the shortcomings."
STEVEN MANFRED WISCONSIN, USA

"Since when has the Doctor supported the Time Lords' non-intervention policy?"
JIM WELKE ILLINOIS, USA

"This is by far the best script by Chris Bidmead – a clever, gentle, witty adventure which doesn't get bogged down in technical jargon. Charming."
KEVIN BARR LEAMINGTON SPA

"Terry Molloy makes a splendid début as Davros – I wish they'd bring him back to the series now. The story moves at a fast pace with excellent special effects, Peter Davison gives one of his best performances, and Tegan's departure left a lump in my throat."
DAVE NEW EMAIL

"By decimating almost every actor in *Spotlight* like this, the Daleks of 1984 are clearly trying very hard to stop the humans of 1984 laughing at them – but it's very hard not to when they opt to exterminate Lytton "as-soon-as-it-is-con-ve-ni-ent"! Sure-will-Tues-day-do?!"
JAMIE BOYD SOUTH AUSTRALIA

"There's something far more chunky and solid and 'real' about the design of this season, compared to the flimsy beige cardboardness of Season Twenty."
PENELOPE MAILER EMAIL

"Double-length episodes with single-length plot structuring, lots and lots of graphic deaths, the Doctor with a gun... this doesn't bode well for the future."
ROBERT KEELEY EMAIL

"To be blunt, too many ideas, not many of them any good. A wasted opportunity."
STUART BURCHER MERSEYSIDE

JOIN THE TEAM...

In **DWM** 386 the Time Team will be bidding adieu to the Fifth Doctor with *Planet of Fire* and *The Caves of Androzani*. We want to hear *your* views on these stories, so send them to the address on p10, or by email to *dwm@panini.co.uk* (marked 'Time Team' in the subject line) by 3 August if you please.

Squeee! OMG! It's the...

MATRIX DATA BANK

ON TOUR

STELLASTORA51: >> Hello all!
GUBBAGECONE73: >> We're here everybody! Let's debate the failings of RTD, JNT, DLT and B&Q!

>> Exterminate_My_Pants, CelibateLoser349 and Move1023 have left the chatroom <<

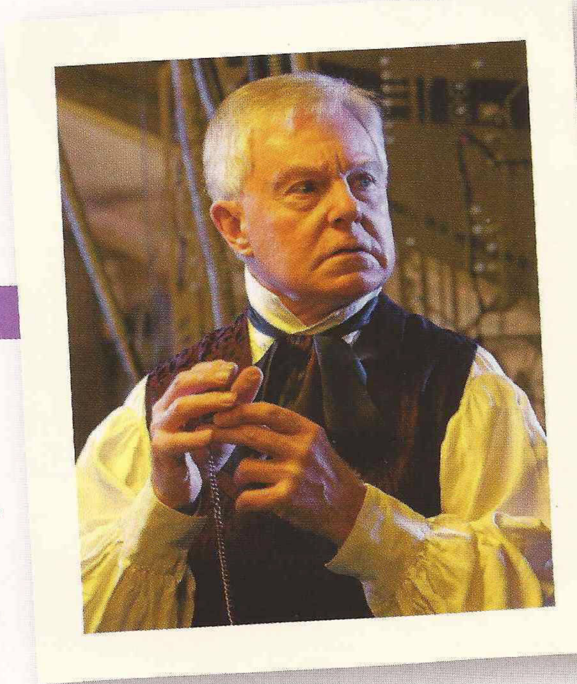
STELLASTORA51: >> ZOMG! Where'd everybody go????
GUBBAGECONE73: >> Dunno – you'd almost think they were avoiding us, LOL!
STELLASTORA51: >> Well, too bad they're gonna miss out ☹ cause I've got questions here about *Doctor Who* that need answerin'! ☺☺
GUBBAGECONE73: >> Yeah, what, like MDB in DWM?
STELLASTORA51: >> Yeah, before it got silly with its smug comedy 'guest stars' – LMAO *not!*
GUBBAGECONE73: >> *Cringe!*

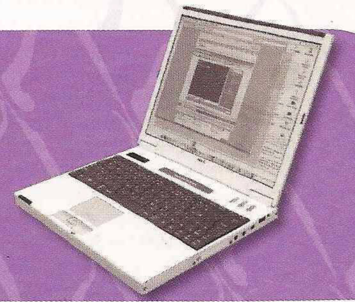
RESURRECTION MAN

STELLASTORA51: >> Anyway, first question is from **MOHAMMED AKTIR** who has a question about the three-part season finalé!
GUBBAGECONE73: >> *Two-part* season finalé, methinks!!!!
STELLASTORA51: >> He asks "*Why did the Time Lords think the Master would be a perfect warrior for a Time War, based on his previous treacherous form?*"
GUBBAGECONE73: >> Well, IMHO, the Time Lords must have been pretty desperate to resurrect the Master, just as they were in *The Five Doctors*. Rather like the Daleks with the Cult of Skaro, the Time Lords would be trying *anything* to gain an advantage, and as they are legendarily 'stuffed shirts' and 'timid' they elected to find someone on their side who could think 'outside the box' as it were.
STELLASTORA51: >> But the Master plotted to destroy the Time Lords in the classic Hinchcliffe/Holmes Gothic horror yarn The *Deadly Assassin* back in 1976.
GUBBAGECONE73: >> Probably the semi-canonical President Romana gambled that even the Master would take the side of the Time Lords in their desperate straits!
STELLASTORA51: >> I'll buy that... Hmmm. Not a bad question. I'll give it 4 out of 5. I'm saving my 5 out of 5s for later, as I'm sure there'll be better and more dramatic questions coming up.
GUBBAGECONE73: >> Hmmm... I think I'll need to read the question again at least twice before I pass judgment ... a tentative 3 out of 5, but I'm hoping for better as the article continues.

REAL REMEMBRANCES?

STELLASTORA51: >> Here's the next question. **CHERYL WOOD-JOHNSTONE** writes to ask "*In* Human Nature/The Family of Blood, *John Smith's memories of his upbringing in Nottingham are faked as part of the Doctor's disguise. Is it the same with Professor Yana's memories in Utopia?*"
GUBBAGECONE73: >> Hmmm. A bit of a curate's egg of a question from the erstwhile Ms Wood-Johnstone there – methinks she should elect to get some question-writing lessons before sending in another one. ☺
STELLASTORA51: >> I think the question started well, but by the end it was a shonky clunker, all over the place – hopefully Cheryl Wood-Johnstone won't be back next issue.
GUBBAGECONE73: >> If she is, NIGHTMARE!!! I'll burst into tears. ROTFL! Anyway, I'll try to answer it. IMHO, Professor Yana *could* be telling the truth about being found as a child at the Silver Devastation with the watch, but equally IMHO that could be part of the cover story set up by the Chameleon Arch that transformed him into a human – Chantho says she's only known him for 17 years, so perhaps that's how long he's been human?
STELLASTORA51: >> A typical mid-article ho-hum answer, nothing too surprising methinks, a bit meh, I'll give you 2 out of 5. ☹ Sad to say, Gubbagecone73, I think the MDB is losing some of its magic, I find I just can't be bothered about it the way I was three issues ago with the Columbo MDB!





THIS MONTH FROM A CHATROOM ON THE INTERNET

GUBBAGECONE73: >> Yeah – that one was CLASSIC – this one could be the WORST MDB ever, *cringe*!!! I think I might stop reading it altogether. I know thousands of people love it but they're the ignorant masses, it's RUBBISH, and I hate it so much I'm going to post about how BAD it is ALL THE TIME!!!!

HOW WESTER?

STELLASTORA51: >> Anyway, let's hope the third question rescues this MDB at least slightly. It's from **JOSH DONNELLY** who asks '*In Blink, if the Doctor had Sally's notes about the whole business, how did he fall foul of the Weeping Angels at Wester Drumlins in the first place? Surely he would know better than to go there at all?*"
GUBBAGECONE73: >> AT LAST, a decent question!!!! WOW, just... WOW!! Why can't EVERY question be like that, dramatic and serious???!!! I HATE questions that are fun, I want more darker, grittier, more ADULT questions all the time!!
STELLASTORA51: >> EXACTLY!! Adults don't enjoy fun!!! Fun is smug and silly and shonky and for CHILDREN!! I give fun 1 out of 5!
GUBBAGECONE73: >> And I've got a good answer! IMHO, after getting Sally's notes, the Doctor would have immediately set a course for Wester Drumlins on the day before the night Sally climbed over the gates – he NEEDED to get himself and Martha sent back in time by the Angels in order to follow the course of events described in Sally's notes, and thus to end the Angels' power.
STELLASTORA51: >> ZOMG! BRILLIANT answer!!! 6 out of 5!! You've just rescued the MDB from disaster!! ☺☺☺
GUBBAGECONE73: >> BUT – and it's important – we still have one more question to get through!
STELLASTORA51: >> The vital Question Finalé!
STELLASTORA51: >> IDBI! Oh hell!!!

404-ERROR

GUBBAGECONE73: >> What???
STELLASTORA51: >> It's another question... from **CHERYL WOOD-JOHNSTONE**!!!
GUBBAGECONE73: >> WHAT!!???? MDB died for me today! I'm going to cover up all my old DWMs with one of my special towels out of sheer *cringe*!!
STELLASTORA51: >> CWJ is KILLING MDB! MDB has Jumped the Shark! I can't even bear to read the question! I deem it non-canonical.
GUBBAGECONE73: >> Well, IMHO we've done pretty good here today. I give us 4 out of 5. Next issue, though, what if MDB sinks back into inconsequential fluff?? Dunno who the guest stars will be, but already they're making me *cringe!* ☹
STELLASTORA51: >> OMG, better go – my mum wants to tidy my room. IMHO, her tidying is now a shadow of its former self, she was MUCH better with a Hoover in the 70s, regularly polling 5 out of 5s from me. ☹☹ What you doing tonight?
GUBBAGECONE73: >> Obsessing about something.

>> Sorvad has entered the chatroom. He rates this page 3 out of 5: 'An average MDB romp' <<

OFF THE SHELF

DVDs, BOOKS, CDs, TOYS: THE WORLD OF **DOCTOR WHO** IN REVIEW.

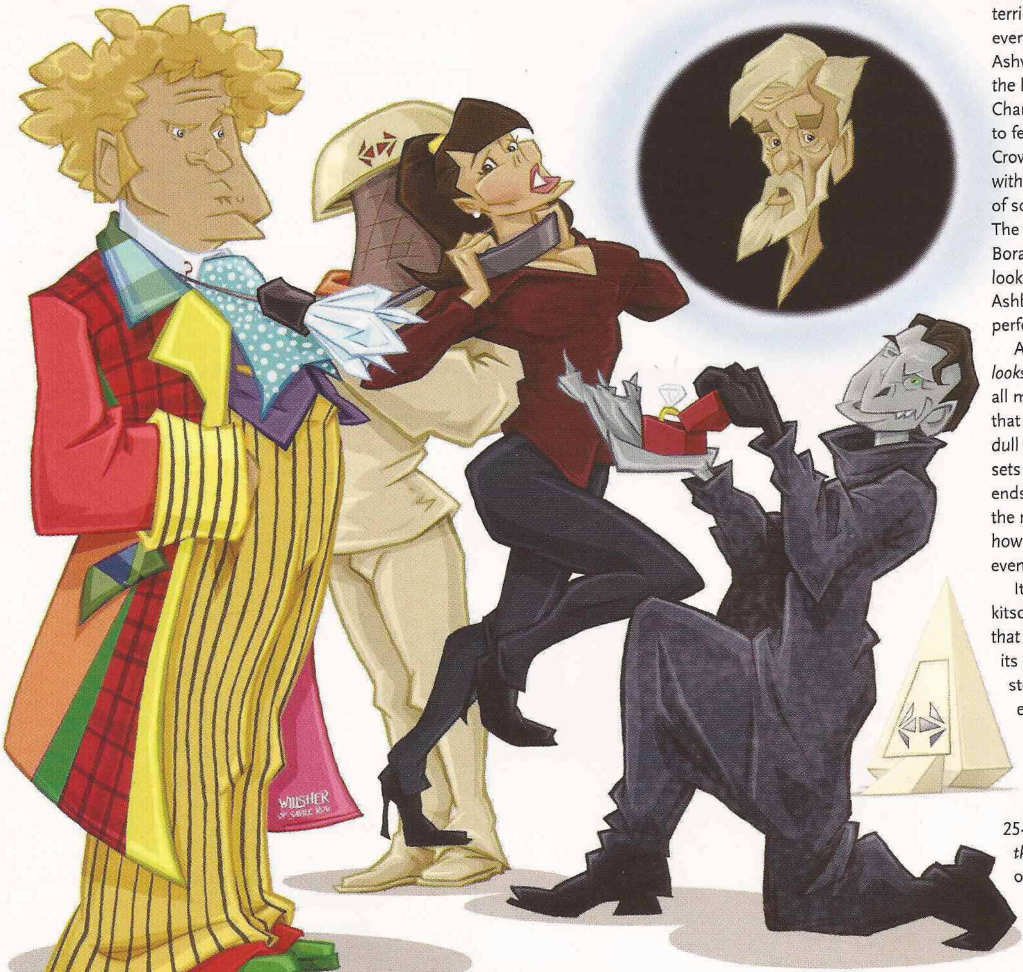


Illustration **BEN WILLSHER**

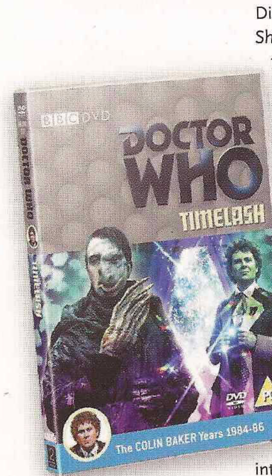
TIMELASH

DVD 2|entertain | **BY** Glen McCoy
PRICE £12.99 | **OUT** Now

LIKE *THE UNQUIET DEAD* WITH CHARLES Dickens, and *The Shakespeare Code* with William Shakespeare, 1985's *Timelash* brings the Doctor together with a famous writer, in this instance, HG Wells. *Timelash* has a similar idea to *The Shakespeare Code* – that it was Wells' encounter with the Doctor that inspired him to write his most famous works.

Glen McCoy's story brings the Sixth Doctor and Peri to Karfel, an oppressed world ruled by the tyrannical Borad, who holds onto power by throwing anyone opposing him into the Timelash, a time-tunnel linking Karfel to Earth. A hideous, half-man, half-reptilian creature, the Borad plans to draw Karfel into a war with the neighbouring planet of Bandril, with the aim of wiping the Karfelons out and repopulating the planet with more creatures like himself. Wells pops into the story just before the halfway point as the Doctor comes to the rescue of a young woman who has fallen into the Timelash with an important amulet that the Borad needs returned. The Doctor arrives in Scotland 1885, where the would-be writer is on holiday.

Timelash suffers from a lot of the problems typical of a number of mid-1980s stories. Long and unnecessary TARDIS scenes mean that it takes a long time for the Doctor and Peri to even *arrive* on the plant, and a lot of the story feels rather contrived. Firstly, the idea of the Doctor chasing through time after the amulet just feels a bit lame, particularly as the amulet doesn't look particularly precious or special. Then there's the revelation that this isn't the Doctor's first visit to Karfel – and that he'd been there before during his third incarnation. This works well when the Doctor recognises the Borad's human half as a scientist he'd met before, but less well everywhere else, where the references just start to feel rather pointless.



> "In a production where everything else looks so slapdash, the Borad is the real deal – with some brilliant make-up..."

Where the story disappoints the most, however, is in the poor quality of its production. What a story with *Timelash*'s mix of whimsy and old-fashioned adventure needs is a director with a light touch, and some lively performances. Unfortunately it gets neither. Pennant Roberts' direction is flat and leaden. Being thrown into the Timelash is supposed to be a fate worse than death, but most victims approach it with the reluctance of a child being dragged to the dentists, and then just clumsily tumble into it as if they've just fallen off a small box. As for the cast, Paul Darrow's high-ranking official, the Richard III-like Maylin Tekker, is way over the top, but I'd much rather have that to the terrible 'am-dram' performances of almost everyone else. Cave rebels Sezon (Dicken Ashworth) and Katz (Tracy Louise Ward) are the best of a bad bunch. Too much of David Chandler's eager-to-please Wells and you start to feel your fists tightening, while Jeananne Crowley, as Vena, walks through the whole thing with the dazed expression and bland delivery of someone who's taken a blow to the head. The story's saving grace is Robert Ashby as the Borad. In a production where everything else looks so slapdash, the Borad is the real deal, Ashby putting in a subtle and genuinely creepy performance under some brilliant make-up.

Another drawback is the way that the story *looks*. For a world where the Borad has banned all mirrors and reflective surfaces, it makes sense that Karfel should be made up of a succession of dull corridors and chambers. Unfortunately the sets are lit so brightly that the whole thing just ends up looking flat and cheap. The exception is the moody gloom of the Borad's lair, but seeing how atmospheric that is only makes the rest look even more disappointing.

It could be said that *Timelash* has a certain kitsch quality to it, a 'so-bad-it's-good' appeal, that makes it enjoyable to watch regardless of its shortcomings. The truth is, though, the story doesn't really have enough fun about it even for that. What *Timelash* needs is more Darrow and Ashby, and less of pretty much everything else.

DVD EXTRAS

25-minute 'Making of' documentary *The Good, the Bad and the Ugly* doesn't pull any punches over the story's failings, although the focus of these criticisms does seem a bit single-minded at times. Script editor Eric Saward ensures producer John Nathan-Turner gets the blame for virtually everything – a bit of a stretch when criticising the script and dialogue – while director Pennant Roberts (not amongst the documentary's contributors) receives only praise; although, to be fair, most people seem to be commenting on what he was like to work with rather than his handling of the story itself. Scrabbling around for a positive angle, it also overlooks Liz Parker's music, which is a lot creepier and more distinctive than most used by the show at the time.

Perhaps unsurprisingly, it's Paul Darrow's opinions of his arched performance as Maylin Tekker that provide the most entertainment as contributors compete to adequately describe the indescribable. The topic also spills over into the largely self-depreciating Colin Baker/Nicola Bryant/Paul Darrow commentary, where Baker's "Do you wonder if that style of acting will ever come back...?" ranks as my favourite quip on the subject. Elsewhere, attempts to re-evaluate the episodes feel a bit half-hearted as the poor standard of the production means that no-one can really agree on what does and doesn't work.

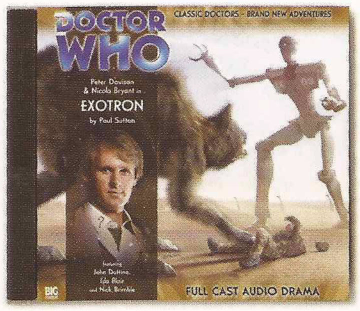
As for the welcome 'Coming soon' DVD trailers – this first one being for August's release of *Time-Flight* and *Arc of Infinity* – my only comment is that if they're going to have any real commercial effect, they need to be cut together with a little more punch and imagination. **VB**

REVIEWERS THIS ISSUE:

Vanessa Bishop (VB)
David J Howe (DJH)
Matt Michael (MM)

EXOTRON / URBAN MYTHS

AUDIO DRAMA Big Finish | **BY** Paul Sutton
PRICE £14.99 | **OUT** Now


DOCTOR WHO
CLASSIC DOCTORS - BRAND NEW ADVENTURES
Peter Davison & Nicola Bryant in
EXOTRON
by Paul Sutton
featuring John Duttine, Isla Blair and Nick Brimble
BIG
FULL CAST AUDIO DRAMA

IT'S BECOME SOMETHING OF A TREND in the last few months for the *Doctor Who* audio dramas to have the Doctor and company turn up in a futuristic Earth colony to encounter some nefarious villain or other. This time, it's the Fifth Doctor and Peri whose arrival on a new world coincides with an outbreak of violence between the canine natives, the Farakosh, and the human colonists who rely on their robotic Exotrons for defence. While Peri throws in her lot with the chief terra-forming expert, Paula, the Doctor encounters Paula's ex-husband, Major Hector Taylor, who, inevitably, identifies the Doctor as a dangerous spy.

While *Exotron*'s set-up is, perhaps, overly familiar, the story benefits from a more thoughtful than usual script from Paul Sutton, and director Barnaby Edwards' tasteful execution. Paula and Hector's acrimonious divorce is more than simple window dressing: it forms a key part of the play's themes of communication and relations. In this context, Sutton utilises the Fifth Doctor effectively, bringing out the self-sacrificing streak and gentleness that are evident in all of Peter Davison's best stories, and having the Doctor act overtly as a catalyst more than a protagonist.

Sutton's cast lends weight to the story, with Isla Blair predictably outstanding as Paula, whose husband and lover are both tragically involved in the conflict engulfing the colony. Her sensitive performance helps lift the denouement from bittersweet to tragic, as she has to confront her loss all over again.

Lest that make the play sound drearily ethereal, it's worth noting that there's a robust, sci-fi plot with a real sense of urgency: time is ticking for the colony from the moment that Hector's shady backers decide that they will need to employ some interventionist policies to bring the planet into line. But *Exotron* is successful because it makes you *care* about its characters, and not just the fact that they might all die, but that their lives will go on, long after the play has finished.

Urban Myths – the 25-minute 'bonus' story on this disc – is an altogether less substantial confection, featuring a group of Time Lords around a restaurant table trying to remember the circumstances of the Doctor's recent interference in the course of cosmic events. Playing rather like one of those TV episodes where the regular cast is otherwise engaged, with a few chuckles as the Doctor uses a cricket ball to foil a murderous getaway, or Peri poses as a waitress. In truth, this is no more than diverting filler material. **MM**

THE DOMINATORS

TELEVISION SOUNDTRACK BBC Audio
BY Norman Ashby | **PRICE** £13.99 | **OUT** Now

BBC AUDIO
DOCTOR WHO
THE DOMINATORS
THE ORIGINAL BBC TELEVISION SOUNDTRACK
2 x CD
RUNNING TIME: 2 HOURS 20 MINS APPROX

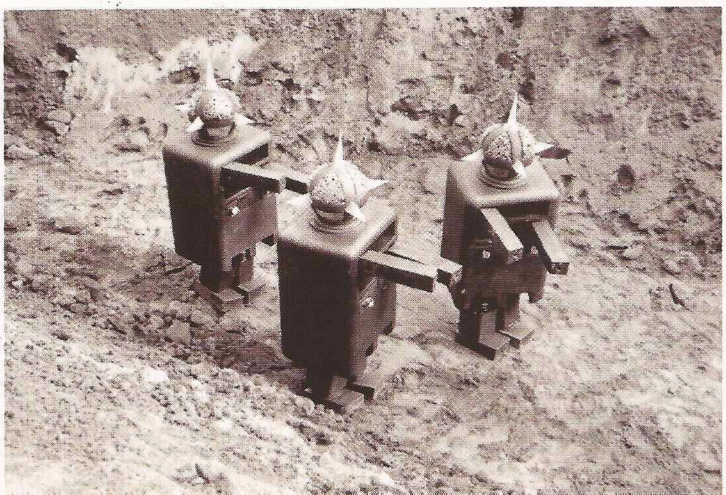
WRITTEN BY THE AUTHORS OF THE two Yeti stories of the 1960s (Mervyn Haisman and Henry Lincoln under the pen-name of Norman Ashby), 1968's *The Dominators* borrows a familiar *Doctor Who* theme, first illustrated by the Thals in the first Dalek story. Namely, that although war and violence are bad, the do-nothing approach of total pacifism is just as dangerous. When the TARDIS brings the Doctor, Jamie and Zoe to the peaceful planet of Dulkis, they discover that the planet and its pacifist people are under threat from the recent arrival of two Dominators, cruel humanoid aliens who, aided by their robotic servants the Quarks, intend to turn the whole planet into a radioactive mass as fuel for their space fleet.

While the aforementioned Dalek story saw the Thals goaded into action, *The Dominators* chooses to leisuely debate its issues in the laid-back, hippy-like Dulcian Council chambers – an approach which doesn't have quite the same impact. In another echo of an early Dalek serial (1964's *The Dalek Invasion of Earth*), the Dominators are using the Dulcians as slave labour, while drilling into the planet's core – but this too doesn't feel quite as real in terms of the suffering and devastation it displays.

The Dominators' television episodes can be a bit of an uphill struggle. They are rather plodding and generally look somewhat drab due to some dull set design and the sandpit locations chosen for the surface of Dulkis. The story's presentation on CD turns this around a bit. Capitalising on a silent start that sees the Dominators' ship descending on Dulkis, narrator (and Zoe actress) Wendy Padbury, reading from a linking script by John Molyneux, fills the sequence with some swish and colourful description that generally points the way to the narration's overall approach – to beef up anything to do with the Dominators and the Quarks, and limit anything to do with the considerably less interesting Dulcians. Never has a spaceship interior been so lavishly detailed, or the Quarks so lovingly and anatomically assessed, as with Molyneux's "box-like" "midget robots", whose spherical heads protrude with "five spiked antennae and a multitude of sensory nodules."

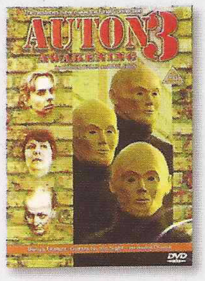
A number of the performances come across better on audio as well: Arthur Cox, for example, who, as the rebellious Dulcian Cully, has the backbone to condemn the rest of his people as "vegetables". The story's two Dominators themselves, Rago (Ronald Allen) and Toba (Kenneth Ives) – a rather monotonous pair of villains on screen, doing little but to stand around frowning – are much better served by the soundtrack alone, with their rivalry and obvious dislike for each other, that does much to liven up the story's final episodes.

> "Never before have the Quarks been so lovingly assessed, with their 'multitude of sensory nodules' ..."



A 22-minute bonus interview with Wendy Padbury sticks to the story in hand more than most examples in the series. Padbury's opinion of the story isn't particularly high, and she makes it clear that she didn't get on with its director, Morris Barry – a view that's been expressed by other contributors to these discs once or twice before. **VB**

SHELF BRACKETS



AUTON 3: AWAKENING

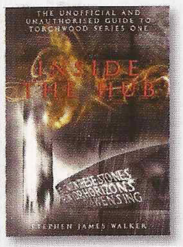
DVD BBV | **BY** Arthur Wallis & Paul Ebbs | **PRICE** £12.99 | **OUT** Now

Made in 1999 and now reissued on DVD, this, the final – and most ambitious – instalment of BBV's *Auton* trilogy, makes much greater use of the previous story's towering CGI octopus-like Nestene creatures. However, it rarely hits the creative heights of its predecessor.

Having thwarted an Auton invasion of an offshore community, mysterious top UNIT operative Lockwood (Michael Wade) is back on the mainland, but with the Nestene Consciousness now hiding in the deepest recesses of his own mind. Captured by Nestene duplicate Winslet (George Telfer), Wade spends much of the story's 54 minutes on a trolley in an abandoned hospital operating theatre, while less interesting characters – Dr Sally Arnold (Bryonie Pritchard) from the first story, and *Auton 2*'s Scientific Advisor Natasha Alexander (Jo Castleton) – run around deserted street locations trying to find him.

Telfer gets a number of good scenes – his "We are time" rant, about Nestene history and superiority, would be a *Doctor Who* classic if it had appeared in the series itself – and there's some impressive effects work towards the end, where Lockwood mentally releases the Nestene Consciousness, and you see its energy bouncing off satellites to various points around the globe. Overall, though, Arthur Wallis and Paul Ebbs' script is bogged down with slow scenes – it lacks menace and makes a mistake not giving its lead character Lockwood more of an active role.

'Extras' include the story's musical score and a 1998 '*Doctor Who* by another name' audio drama, *Guests for the Night*, starring Sylvester McCoy and Sophie Aldred. Most intriguing of all, however, is *Auton Diaries 2*, a 2005 comedy short that sees the return of BBV's out-of-work Auton badgering BBC Wales for a part in *Doctor Who*. Quite what's meant by portraying its personnel as a military elite I'm not sure, but elsewhere, there are a number of amusing moments – a crazed BBV producer Bill Baggs announcing that he's through with spin-offs, and after a fiery climax, the credits rolling over a few sad blobs of plastic, end-of-*Earthshock* style. **VB**


THE UNOFFICIAL AND UNAUTHORISED GUIDE TO TORCHWOOD SERIES ONE
INSIDE THE HUB
STEPHEN JAMES WALKER

INSIDE THE HUB

BOOK Telos | **BY** Stephen James Walker | **PRICE** £12.99 | **OUT** Now

Stephen James Walker signed up to write this unauthorised guide months before *Torchwood*'s first episode was even transmitted, so it's handy that he ended up liking it so much. In fact, Walker doesn't just like *Torchwood*, he's enthusiastic to the point of sounding evangelical, admitting to becoming completely preoccupied with it – "It gets under your skin."

This, then, is a guide that likes to call itself 'a celebration'. It doesn't shy away from criticism, but when it does have a critical comment, it's often quickly followed up with "But does this really matter?" *Inside the Hub* follows a similar format to Telos' *Doctor Who* guides – a couple of chapters looking at how the series was received by the press, 'character', and 'cast and production crew' profiles, and a detailed episode-by-episode analysis. It also has a comprehensive look at the series' impressive ratings on BBC Three and BBC Two.

Walker's own favourite episodes don't exactly tally with mine – *Countrycide* at number two, and *End of Days* way down at number ten? – but overall, fans should find this a very welcome and agreeable series companion indeed. **VB**

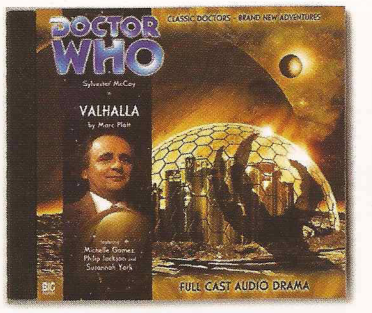
SPINNERZ

SPINNERZ Wesco | **PRICE** £4.99 | **OUT** Now

What a cool idea! The SpinnerZ are a small model (of a Dalek or a TARDIS, whichever takes your fancy) housed in a little plastic bio-dome. You clip this to your mobile phone and then when Auntie Ethel calls for a chat, or you send a message to your mates, the little model spins around and small blue LEDs light up all round it. It even activates when you turn the phone off and on. What a lovely, and completely pointless, little device. It apparently uses new and unknown mystery technology, so can probably control your brainwaves and alter your DNA into the bargain... **DJH**

VALHALLA

AUDIO DRAMA Big Finish | **BY** Marc Platt
PRICE £14.99 | **OUT** Now



WHAT'S IN A NAME? VALHALLA, MYTHIC home of the glorious dead, is exactly the kind of grandiose title that might be applied to a thrusting new human colony. The latest *Doctor Who* audio play, though, is all about undercutting pomp and circumstance, and illustrating the difference between what we'd like people to think, and what they actually see.

Valhalla, capital of the Jovian moon Callisto, in its heyday a shining outpost of Earth's empire, has been reduced to a clapped-out and declining colony where energy crises and popular discontent are the order of the day. It's a suitable destination for a lonely Seventh Doctor coming towards the end of his life and pondering his place in the universe, and for the termites, created to search for new power sources on the planet, to seek new ways of surviving. A sombre atmosphere pervades the play, with the relatively minor threat (in the Doctor's terms) made significant by our empathy for the weary characters raging against the dying of the light.

Marc Platt, responsible for some of the more epic and complicated *Doctor Who* stories, both on television and on audio, opts instead for a subdued approach, presenting a straightforward tale with rather fewer twists and turns than might have been expected. Compared to his operatic villains of the past, the termites and their Mother are more traditional (and slightly less interesting) monsters, albeit as eloquent as any of Platt's previous enemies.

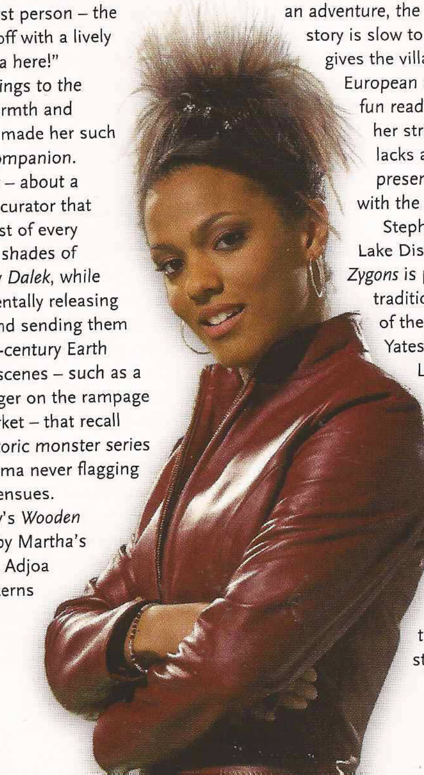
More engaging are the human characters, which, due to a combination of Platt's ear-pleasingly naturalistic dialogue and some fine performances from the cast, are realistic, and make you care about their fate. In particular, Jevvan's mixture of healthy scepticism, courage and ingenuity mark her out as the Doctor's temporary companion for this story – a fact that the Doctor recognises. As Mayor Laxton, head of the planet's Central Registry, Philip Jackson gets one of the more rewarding parts in the play. Initially appearing to be a colonial governor in thrall to outside forces, a stock *Doctor Who* role, Laxton turns out to be both more calculating and braver than he seems, typifying a plot strand that sees the unlikeliest of people demonstrating their capacity to be something more than their Registry-created biography suggests. The truth is, while Valhalla's sales pitch oversells the failed city, any attempt to summarise humans with bare facts and figures is missing the essential point.

By presenting a subdued and pensive Doctor, Platt plays to Sylvester McCoy's strengths. As a result, this is one of his strongest audio performances. Contemplating retirement, tired of responsibility, this small-scale adventure is exactly what this Doctor needs – something to take his mind off the eternal, weighty problems of the universe. Small, but beautifully formed, *Valhalla* is a modestly brilliant audio. **MM**

> "By presenting a subdued and pensive Doctor, Marc Platt's *Valhalla* plays to Sylvester McCoy's strengths..."

DOCTOR WHO TALKING BOOKS

NOVEL READINGS BBC Audio | **BY** Various
PRICE £13.99 each | **OUT** Now



OF THE LATEST TRIO OF ABRIDGED, two-disc Audiobooks, it's Jacqueline Rayner's *The Last Dodo* that benefits from its choice of reader – Freema Agyeman – the most. Alternating between third person and first person – the latter kicking off with a lively "Hello! Martha here!" – Agyeman brings to the fore all the warmth and sparkle that's made her such a delightful companion. Rayner's story – about a museum and curator that collects the last of every species – has shades of the 2005 story *Dalek*, while Martha accidentally releasing the exhibits and sending them to twenty-first-century Earth brings about scenes – such as a sabre-tooth tiger on the rampage in a supermarket – that recall ITV1's prehistoric monster series *Primeval*, Freema never flagging as the chaos ensues.

Martin Day's *Wooden Heart* – read by Martha's Mum actress, Adjoa Andoh – concerns an old world village that suddenly appears in the middle of a huge space-station. With the Doctor having ideas that the village is a figment of someone's imagination or a computer program, Day keeps piling on the concepts, but as an adventure, the story is slow to take flight. Andoh gives the villagers Eastern European accents and has fun reading Martha, but her straightforward Doctor lacks a character and presence that doesn't help with the story's aims.

BBC AUDIO
DOCTOR WHO
Wooden Heart
READ BY ADJOA ANDOH
2 x CD
BBC AUDIO
DOCTOR WHO
The Last Dodo
Written by Jacqueline Rayner
READ BY FREEMA AGYEMAN
2 x CD
BBC AUDIO
DOCTOR WHO
Sting of the Zygons
Written by Stephen Cole
READ BY REGGIE YATES
2 x CD

Stephen Cole's 1909 Lake District-set *Sting of the Zygons* is probably the most traditional and exciting of the set. Read by Reggie Yates (Martha's brother Leo Jones), it sees the Doctor and Martha uncovering a Zygon plot to assassinate Edward VII and – using their body-print technology – duplicate the world's leaders that will flock to his funeral. With the early part of the story involving a largely aristocratic hunt for a rogue Skarasen dubbed 'the Beast of Westmorland', Yates turns in a lively selection of toffish voices, as well as a rakish French photographer, sent over to cover the event for a Parisian newspaper. He also sounds as if he's been given good Zygon training, as their deep, malevolent whisper is spot on.

Production is as on previous releases – straightforward, with no music or sound effects except for the theme – although, unlike past titles, the elimination of any interview material from either author or reader inevitably robs them of that little extra layer of interest. **VB**

DISC INFO

FEATURING The Fifth Doctor (Peter Davison), Nyssa (Sarah Sutton) and Tegan Jovanka (Janet Fielding)
WRITTEN BY Peter Grimwade / Johnny Byrne
FIRST BROADCAST 22-30 March 1982 / 3-12 January 1983

THE STORIES

Time-Flight: The Doctor investigates the mysterious disappearance of Concorde – and discovers an old enemy waiting for him on prehistoric Earth.

Arc of Infinity: Omega attempts to escape from his anti-matter universe once more. In order to stop him, the Time Lords decree that the the Doctor must die!

EXTRA FEATURES

- Audio commentaries with stars Peter Davison, Janet Fielding, Sarah Sutton and script editor Eric Saward (*Time-Flight*); Davison, Fielding, Sutton and guest star Colin Baker (*Arc of Infinity*)
- *Mouth on Legs*: an interview with Janet Fielding about the character of Tegan
- *Jurassic Larks*: behind-the-scenes studio footage.
- Out-takes and deleted /extended scenes
- Peter Grimwade interview from 1987
- *Anti-Matter from Amsterdam*: making *Arc of Infinity*
- *The Omega Factor*: documentary on Omega
- *Under Arc Lights*: behind-the-scenes studio footage
- New CGI Effects for *Arc of Infinity*
- BBC1 trailer and continuity announcements
- *Arc of Infinity* isolated music score
- Photo Galleries
- Production Notes
- PDFs of *Radio Times* listings and the *Doctor Who Annual* 1983
- 'Coming Soon' trailer: *The Time Warrior*

TIME-FLIGHT/ARC OF INFINITY

DVD 2 | entertain | **CERT** PG | **PRICE** £29.99 RRP | **OUT** 6 August 2007 | **PREVIEW BY** David Darlington

"*ARC OF INFINITY* WAS FIRST COMMISSIONED for 2006," reveals DVD content producer Steve Roberts. "It was the release replaced by *The Mark of the Rani* when it became obvious that Peter Davison's schedule was so hectic that we couldn't get him in time. No way was I going to pass up the opportunity for a commentary featuring both Peter and Colin!"

Colin who? Colin Baker, who appeared in *Arc* in the supporting role of Maxil mere months before being cast as Peter Davison's replacement. "It will probably never happen again where two Doctors do a commentary together," says Richard Molesworth, who produced it. "Peter didn't alter his approach at all, and to begin with, I felt Colin was showing him due deference – this was a Fifth Doctor story after all, not a Sixth Doctor one. Colin seemed a bit taken aback by the anarchy with which Peter, Janet and Sarah conducted themselves! But he fought his corner once he was introduced..."

For this release, *Arc* has been paired up with the final story of the previous season, *Time-Flight*. This seems indicative of a new policy, as there's no strong thematic or plot-based link between the two, other than the brief, surprise departure of Tegan in the middle. "When I took over as Commissioning Editor," says Daniel Hall, "increasing the release rate was one of my main objectives. We'd still have been releasing these stories by 2015 at the former rate, which is simply not acceptable. Anyway, I would disagree that these are not linked – Tegan's story provides a 'thread'. When I watched Tegan's departure and surprise reappearance at the time, I was dumbstruck. So I'd say this mini-box may simply be a result of the ten-year-old Dan Hall falling for [then-producer] John Nathan-Turner's PR machine!"

Interestingly, *Mouth On Legs* presents the first time in years that Janet Fielding has been willing to sit in front of a camera and talk about her time on *Doctor Who*... "I suggested," Richard Molesworth recalls, "that on a DVD box set called *Tegan Tales* – as it was at the time – wouldn't it perhaps be a good idea to have an extra that was actually about Tegan?" Well, that seems reasonable, yes... "Dan agreed, and I suggested two ten-minute features, one on each disc, with various cast and fan commentators discussing Tegan. It wasn't planned to feature Janet – she had made it clear that she didn't want to do any in-vision stuff, although she's fine with commentaries. As it happened, because I was also producing the commentaries for this release, I had a chance to talk to Janet on the day we recorded those. She was still sceptical, but asked [script editor] Eric Saward about it, and Eric, bless him, said 'I've done a few with Richard, and he's always been fine with me'. So Janet smiled and said 'yes' – on the understanding that she would be doing just this one. So we decided that we'd just feature Janet alone, talking about her career and her time as Tegan. After I'd nearly finished work, it was decided that because *Arc* was pretty full, both pieces would go onto *Time-Flight* as a single feature – so the whole thing got tightened up."

DOCTOR WHO
TIME-FLIGHT
DOCTOR WHO
ARC OF INFINITY
The PETER DAVISON Years 1981-84

The other main supporting material here is Keith Barnfather's pair of documentary features on *Arc of Infinity*. "By making a separate featurette about Omega," Barnfather reveals, "we could include material from *The Three Doctors*, and I think this was worth doing as he's an interesting character in his own right." Unusually, the piece also references the 2003 Big Finish audio play, Nev Fountain's *Omega*. "I just wanted to interview Nev!" smiles Barnfather. "Seriously, though, I'm of the faction that feels *Doctor Who* is a 'concept', not just a television series. Certainly, one must be careful not to move too far away from the core subject matter – but Nev's audio drama was, I feel, a relevant addition to the debate." Barnfather's other piece is presented by Sophie Aldred, who played Ace in the TV show a few years later. "I wanted a presenter to give depth to the shots," says Barnfarther, "showing the locations used in *Arc of Infinity* at their best."

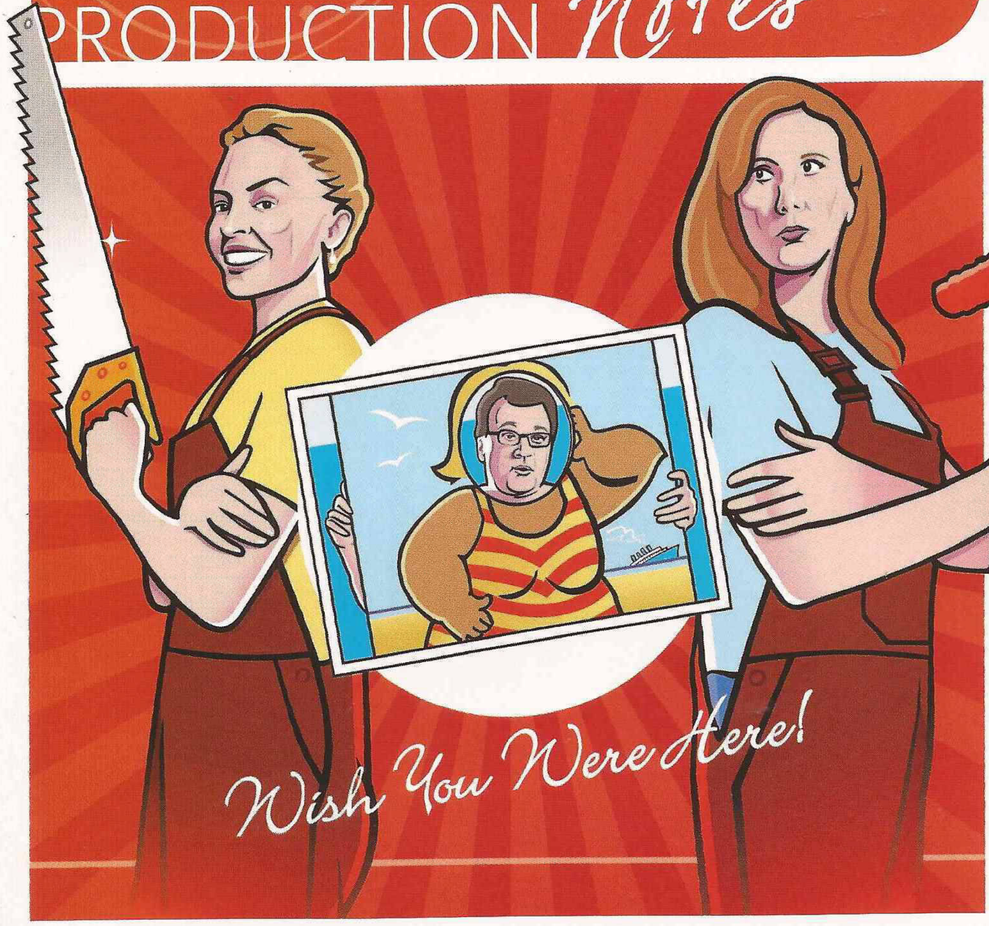
"There seems to be a lot of speculation about whether box sets could feature non-sequential stories," concludes Dan Hall, tantalisingly. "I would have no problem doing this. There are certainly plans for further 'mini' box sets..."

> "It will probably never happen again... two Doctors doing a commentary together!" DVD producer **Richard Molesworth**

IAN COLLIER
Omega · Arc of Infinity
19 55 16 18
Colin Baker Commander Maxil

PRODUCTION *Notes*

RUSSELL T DAVIES TAKES US BEHIND THE SCENES...


Wish You Were Here!

ROCKING THE BOAT

ALL ABOARD! THE RMS *TITANIC* IS NOW departing for Upper Boat... where it's Magic Week! Well, I call it Magic Week. Other more cynical souls might call it The Week of Dread Foreboding, because there's one brief period in July when all three shows – *Doctor Who, Torchwood* and *The Sarah Jane Adventures* – are all filming at once! Dear God! We've been preparing for this all year, and now it's finally here. Not a parking space within ten miles. Sawing and running and painting and hammering and shushing and corpsing and striving. Bits of 1918, 2008, 51st Century, the oh-so-pivotal 1964. Extras passing to and fro, dressed as Stewards and World War 1 soldiers and Combat 3000 kids. Camera crews and riggers and sparks all treading sand into the complex, having been out in the wilds, recreating the Boeshane Peninsula. Madness! But fair do's, it's a lovely, lively sci-fi madness, like no other. And it's the empire we always dreamt of creating, here at last, in the summer rain.

It won't last for long – the end of *The Sarah Jane Adventures* is now in sight, but look, right now – there she is, in that studio over there, the wonderful Lis Sladen, flawless on every take, fighting the villainous Mr Grantham, and his boss Kudlak, and *his* boss The Mistress.

Now face the other way, look! In that studio, there's Kylie Minogue, and in the other studio, there's James Marsters. My gayness does not know which way to turn. (It'll probably run back to Sarah Jane; home is where the heart is.) And just to confuse my tired eyes, there's Freema, walking across... no, hold on, not towards the TARDIS, but next door, into the Hub, where Martha Jones will battle the Pharm, and find herself involved in shocking events that will change the life of a Torchwood member forever. But the *Doctor Who* sets are extra-double-triple security-sealed (well, we hired a dog) to fend off paparazzi. There's even a complicated wrist-band system to gain entry. I wore the wrong one and ended up in Cardiff Pride with the Reynolds Girls, but there we go.

> "THE MORE CYNICAL AMONG US CALL THIS 'THE WEEK OF DREAD FOREBODING'..."

And hidden away, in that secret studio, such wonderful sets, as the Design department stretches itself to the limit and beyond, to get the *Titanic* on screen. Ed Thomas said, "It's the first time in three years I've actually drawn something myself!" Right now, they're filming Scene 50 in Ship's Corridor #1. It's going to be a bumpy night.

And all of this in Wales. In South Wales, where I was born. This is just brilliant.

Illustration
BEN MORRIS

Series Three is just a memory now. But when a new series takes shape, the old series sinks into our vocabulary, morphing into metaphors and similes. If Phil's stomping about, then he's in his Judoon phase. Writers are slaving away in the dark, like Pig Men. If someone's being erudite, we'll go, "Ooh, bones of the hand!" And if a woman's wearing a particularly successful bra, we say, "I am the Master and these are my friends."

But never mind that – look, scripts! New ones! Lots of them! That's what you want! Oh, they're piling up in multiple drafts. Here's Gareth Roberts's Third Draft, as brilliant and as witty as ever, containing the words 'peach', 'sting', 'unicorn' and the sentence, "The poor little child." Oh, and here's Helen Raynor's script, the first of her two-parter – it's got the words 'chimney', 'pod', 'hurricane' and the sentence, "Our campaign is progressing slowly," though I can't swear they'll all stay in, cos Helen arrived for her script meeting yesterday and came up with a radical, thrilling new idea which takes the whole story up to a brand new level. Off you go, we said! And there, look, that's James Moran's very first *Doctor Who* script – an epic, he's spent all our money already, and brilliantly! Underneath that, Stephen Greenhorn's mindblowing episode, so wildly different from *The Lazarus Experiment*, giving the Doctor a dilemma we've never seen him face before. And somewhere out there, far from Cardiff, if such places exist, Steven Moffat is typing away on God-knows-what. One of his emails cryptically mentioned the word 'node'. Don't tell me, I don't want to know! Oh, and of course, not forgetting *Voyage of the Damned*, now in its proper Shooting Script form – 83 pages long, containing the words 'host', 'lifeboats', 'trapped' and the sentence, "they think we should be in steerage."

All of this, and with Catherine Tate yet to come! Donna Noble, riding over the horizon, coming back to find her very own Time Lord! Did I say, this is mad?!!

And in the middle of the mayhem... I'm off on holiday! See ya! For a whole month. My first holiday since we started work on *Doctor Who*, all the way back in 2004. What d'you mean, sudden rise in standards reported at Upper Boat? The cheek.

Actually, I say holiday, but that's a bit optimistic, I think the actual term might be "working abroad." But with a laptop, a mobile and a bit of continental wi-fi, I can write anywhere. If certain scripts next year have a scent of sun tan lotion and garlic, you'll know why. In my absence, I'll ask Old Roberts to fill in this page for a month. Who cheered? But take care folks, mind that peninsula, beware the Kudlak, and to all those brave men and women who sail upon the *Titanic*, God rest your souls!

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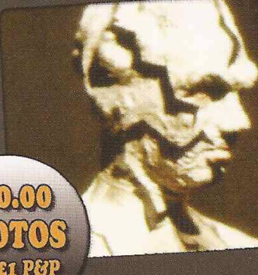

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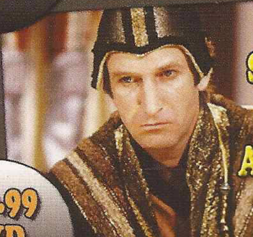

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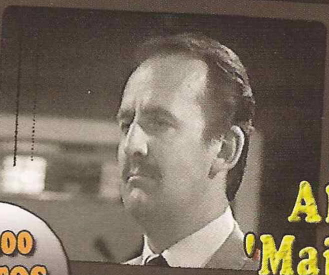

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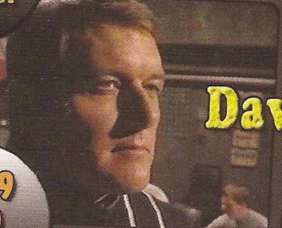

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